FANTASTIC

FANZINE

CLUB MEMO'S

An Instant Success!!

I never dreamt that the I.O.C.C. (The International Organization of Comic Collectors) would become such 'An Instant Success' seemingly overnight! 99.9% of our readers liked the idea of a club for ALL collectors of the graphic sto-ry; wether it be Marvel, D.C., Harvey, Dell or whatever. Here is a sample of the many letters that FLOODED in..."I think the IOCC is an extrem-ely good idea; just the kind of club Fandom is looking for...a club in which everyone can part-icipate in, no matter what company his allegian-ce is with. The Polls are a good idea, if intend-ed for comic fans in general, should NOT have any Marvel-D.C.-Harvey-Tower-Gold Key debates of any kind. This would be destroying the all-in --clusive approach you've suggested, with some-thing for ALL comic fans" --Jim Wilson/P.O. Box 15/Alpharetta, Ga./30201./ These are my senti-ments exactly!

Since there is such a reader/fan demand for the formation of the IOCC, the IOCC will become a reality. Membership fee for one year will be $2.00. Please refer back to FF 6*7 for all the benefits you'll receive. The first IOCC news-letter will be wrap-around, offset in the same format as 'The Collector'. Please write in and give your views on the IOCC; how it can improve, etc, etc. Also, please send some possible quest-ions for the OFFICIAL I.O.C.C. POLL'S. Since this year (1969) is already half over, just send in $1.00 to cover this years membership fee. The first IOCC newsletter will be sent out with FF # 10, (or if you, perish the thought, won't be getting FF 10, it will be mailed in a legal size-ed envelope at the same time FF 10 is mailed out. If we get enough members to join, I will try to put out the newsletter monthly. If you're a collector of comic books, art or anything re-lating, PLEASE JOIN AND MAKE THIS CLUB A SUCCESS.

I wish to express my appreciation to Sal Buscema, Barry Smith and Roy Thomas for their GREAT contribs this ish, and hope that they keep 'em comin'.

With this issue, starts several regular features in the FF: First is the much awaited FF letter col, which will be a regular 3, (or poss-ibly 4) page feature and secondly Tom Crawford's "Colonel Thar Kosis of the Sarn Federation" which is one of the best s/f stories I've ever read in fandom. Pat Salter's 'the Land of the Seven" was discontinued because you fans wanted it that way!!

I guess it became clrealy evident this ish that the FF is straying away from Marvel...mov-ing into other areas. 'Dissecting Doc Savage' by Gordon Mathews is a great example of one of these non-marvel topics; now the question is 'should the FF continue to have a couple non-Marvel art-icles or stick strictly to Marvel? Give me your views on this.

Another thing that's been coming up quite frequently in your 'letters to the editor' is changing the FF's name. Some people say it sound-s egotistical and others just plain say it's sorta' childish. I tend to agree with them both in a way. If you take it the wrong way, it DOES sound egotistical, and possibly a little child-ish, so if anyone comes up with a real good name ....who knows?

I'd like to announce a revelutionary change that will take place in the FF, starting next is-sue. The price of the FF currently is 30¢ to mem-bers and 40¢ to non-members. At this price, I could only have about 16(20 at the most) pages per issue. Starting at issue # 10, the price will be increased to 50¢ to members and 60¢ to non-members. The page number will at least double and be no less than 32 pages per issue. (probably 36 or 40 with a color, 2 or 3 toned cover.) All sub-scriptions will be cleared up with a personal let-ter. We have subscriptions all the way up to 19 and 20. If your sub ends at # 10, please send in the 20¢ to purchase # 10. Also if you're not a member please join: Only 30¢.

This issue, we spent some extra money and printed on some extra heavy paper...plus that heavy, color hardstock cover. This extra heavy paper boosts up our mailing cost at least 2¢ on each FF we send out, (and 500 times 2¢ sure adds up). Who says the FF doesn't go first class?

I'd like everybodies opinion on the size of the FF; I've had a couple requests to change it's present size to 5½x8½ inches instead of 8½ x 11 inches. What do you think?

Here's some more information on our upcom-ing campaign to revise the Comics Code Authority: We're starting a 'Campaign Committee'; Duffy Voh-land is the acting chairman and we need some hard working members to join. If you're interest-ed, contact Duffy at: Post Office Box 70, Clarks-burg, Ind., 47225. He needs a lot of suggestions and help he can get, so write him and join. We're countin' on you, so don't let us down.

To help us out, financially in this camp-aign to revise the Comics Code, I and Kenneth Kraft devised a game; this game consists of 47 scambled Marvel heroes, villians, comics books & members of the Marvel staff. You must unscramble all the words, and answer several questions a-bout the quote, from a Marvel magazine that cert-ain boxed letters spell. Sound confusing? Find out if you can do it. Send 25¢ to FF headquarters and we will send you your game on August 1st. 1st prize is a 8x10 inch, aughtographed picture of SAL BUSCEMA!!! 2nd prize is 20 assorted Marvel and D.C. comics. For further info, write directly to F.F. headquarters.

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Magneto

INTERVIEW:

SAL BUSCEMA

(EDITORS NOTE): Several months ago, about April first I was paging through some of the newest Marvels and came a - cross an interesting item in the MARVEL BULLPEN BULLETINS.The page listed where some of Marvel's artists and inkers lived; Sal Buscema, (pronounced Byu, as in the beginning of beauti - ful, sem - a) lived in Virginia. I decided to try my luck, so I called up the operator and asked for the number of a "SAL BUSCEMA:" To my utter astonishment, she gave it to me!!! That night, I called him up and found that it was the Sal Buscema. I asked for an appoinment for an interview and he granted me that pleasure on the following saturday. Mr. Buscema lives in a fairly large residential section right here in Springfield. Sal stands about 6 foot and is as pleasant as you can get!!!! While over at his house, he let me look through 15 pages of a brand new Avengers strip, (# 69, I beleive), and his art is FANTASTIC. His style is somewhat like his brothers, (as you could see from the cover he did for us.) He has a 6 month old son and who knows, he might grow up to become another artist for Marvel. The Interview took several hours, several hours that I will never forget.

Could you give us a brief capsule history of your career as an inker/artist?

MR. BUSCEMA: Well, lets see. I've been a pro - fessional artist for 13 years and when I first got into the art field, I wanted to get into comics; I wanted to be a comic book artist, but at the time the comic book wasn't as popular a field as it is today. There were- n't as many good companies, y'now like Marvel and DC and some of these other outfits, so I decided to go into advertising and it was a very nice career and I enjoyed it very much, but I still always had this thing about comics in the back of my mind. And then John went in -to comics about a coupl years ago, he started working for Marvel. I decided that maybe that was an opportunity for me to try to do it for the first time, although Johnny and I used to work on comics years ago; then he got out of it and went back into it. I used to work with him, but that was about the only experience I had in comics so I wanted to do them on my own finally; so very simply I worked up some sam - ples and Stan Lee saw them and I guess he lik- ed them because he started me on some inking & now I'm doing some pencilling...the Avengers & thats about it.

Can you explain a little of your technique you use in your inking?

MR. BUSCEMA: As far as Technique is concerned, Gary, it's kind of difficult to explain it in those terms, using the word "technique". I guess I just do simply what comes naturally. I try to follow the artists drawing as closely as possible because he worked on it very hard and he doesn't want it changed that much, so I'm not going to change what the artist does that much or at all if I can help it. I just try to use a little bit of thick and thin lines, give it a little variation, nice solid blacks and that's about it. Otherwise I just do what come -s naturally to me. I don't really concentrate on a particular technique. It's almost like your own handwriting; the way you draw or ink is the way you write your name. It's something thats very personal and very natural to you & to no one else.

What materials do you usually use in your ink -ing?

MR. BUSCEMA: Oh, thats an easy question. All I use is a brush and black india ink, period

Which Marvel magazines do you consider to be the best inked?

MR. BUSCEMA: Oh, let's see. I would say THE FANTASTIC FOUR which is Joe Sinnott and then of course Frank Goicaio(pronounced Ji-coy-a), was inking CAPTAIN AMERICA for a long time & I think that was one of the best too. I think he also inked the SUB-MARINER for a long while and I think that was also a very well inked book.

Do you have any preference over one material- to another?

MR. BUSCEMA: Well, no. As I said, the only thing I use is a brush and india ink and as far as brands are concerned, maybe I should - n't say this, but I prefer Windsor Newton Bru -shes and I use Pelican india ink.

Is there any special reason that you ink your brother John's pencils a lot?

MR. BUSCEMA: I don't know, maybe I was just lucky. I think probably because they tried me on Johnny's drawing and his stuff is kind of difficult ti ink because he draws so well and if you deviate just a little bit, it kind of looses his style of drawing, so I was able to follow his style of drawing without changing it at all and just going over his drawing ver -ycarefully and just try to pick it up that way and I guess they liked the first job that I did and I just kept on doing it. Of course

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INTERVIEW CONTINUED

you know I'm not going to be inking The Surfer, anymore?

Why not?

MR. BUSCEMA: Well, because I'm going to be do-ing the pencilling and it's going to be taking up most of my time, See?

Who in your opinion are the three best inkers at Marvel now?

MR. BUSCEMA: The three best inkers? I would say Frank,Giacoia, Joe Sinnott and...oh gee,there's a whole bunch of other good ones really; it's hard to pick out the three best. Maybe Tom Palm-er. I like his inking very much. I think he's a good one. And I should say Sam Grainger too, because he's going to be inking my stuff.

Do you know if Tom Palmer is really Jim Aparo of the Aquaman series?

MR. BUSCEMA: If he is, it's news to me, Gary. I really don't know.

Do you know what ever happened to Frank Gaiocia at Marvel?

MR. BUSCEMA: Do I know what happened to him? As far as I know he's still around. He's still wor-king for Marvel; as a matter of fact I think he's doing an Avengers book which will probably be out in a few months. I think they might have Frank working on some pencilling. Living down here, it's kind of difficult for me to keep up with whats going on in New York and all the guys up there but he's still working for Marve, I know that.

There's been a lot of controversey in Fandom a-bout Marvel's so called over-use of zip-a-tone. Could you give us your views on this.

MR. BUSCEMA: Yeah. Hope I don't get fired for this. I don't like the zip-a-tone on comics. I think it looks much better without zip-a-tone - because I think zip-a-tone has a tendency to make the areas where it's put look kinda muddy. It's not a very clean, crisp looking thing. I think you notice that they are not using zip-a-tone anymore or if they do use it, it is very, very little and they use it very seldom.

On the average, how many 20 page magazines at Marvel could you ink a month?

MR. BUSCEMA: On the average I think I was do-ing one 20 page book a week for Marvel which amounts to 4 a month; that would be on the av-erage. If they had any tough deadlines, I guess I could do more than that, but just a regular work week about one book a week.

Do you have any choice as to who you prefer to ink?

MR. BUSCEMA: Of course, I love inking Johnnys stuff and I guess Jack Kirby, since they're both GREAT.

If you had a choice, what three Marvel titles would you ink?

MR. BUSCEMA: Well, I was inking the Silver Su-rfer, as you know, and that would have to be one of my choices and I'd like to ink Thor, & I guess I'd also like to ink...ohhhh, probab-ly The Fantastic Four or maybe Captain Ameri-ca because Johnny is doing The Silver Surfer, and Jack Kirby is doing The Fantastic Four, Thor, and Captain America. I think those are really exciting books and they're a lot of fun to work on.

Well, didn't your brother John do CA # 114--- the latest one out?

MR. BUSCEMA: Yeah, I think that was just a 1 shot thing, though, Gary. He just did it the one time. And I don't think he'll be doing it again because he's pretty busy with a whole bunch of other things. I was fortunate enough to ink that one.

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INTERVIEW CONTINUED

Do you know if they'll have a permanent artist on Captain America?
MR. BUSCEMA: I'm not sure, but I think that Gene Colan may be doing Captain America, but as I said, I'm not sure.

How are your brothers pencils to ink?
MR. BUSCEMA: Personally speaking, I thi-nk his pencilling is very, very difficult to ink, because his drawing is so faultless. As you know he is a tremendous draftsman. He draws beautiful figures, and it's a very difficult thing to follow his drawings and not deviate, from them. Anotherwords, his drawings are so good that if you go off just a hairline, you spoil his drawing. So, it's really tough to follow and takes quite a bit of concentration.

Could you tell us the cycle that goes in the comic book to plot it, pencil it ink it, letter it and then back to Stan to edit it?
MR. BUSCEMA: Sure! First of all, the artist and the writer usuallyget togeth-er. The writer will naturally have an idea of what he wants the story to be a-bout. They'll talk about it for a-while; kick ideas back and forth. In my case, Roy Thomas usually send me a snypsis, and he has a lot of ideas in there. And I'll try to put some of my own ideas in there too. Then I'll draw the story up, wether it's a 10 page story or a 20 page story, which is a full book or whatever!!! Then it will go back to the writer, to Roy,Stan or whatever. They will write the dialogue for the story. Then from there it goes to the letterer. He puts the lettering in, the baloons, & also inks in the panels or borders. After that it goes to the inker; he inks it. I think after that, they photostat the pages down, to size, about the size of the comic book when it's re-produced. And then it's colored. And then from there it goes to the engraver, and it's print-ed. And the next thing you know, it's on the new-s stands.

Does the letterer use any basic lettering or does he hand letter all of it?
MR. BUSCEMA: As far as I know, it's all hand-lettered. I don't know if they use any pre-set type or anything like that. I think it's ALL hand lettered./

When you were a teenager, did you use to read comics?
MR. BUSCEMA: Yeah, I used to read comics like crazy when I was a kid.

What were your favorite titles?
MR. BUSCEMA: Gee whiz, I don't know. I guess I use to like Captain America. I liked Batman, which is a competitive company. I use to like, a lot of these strange horror type magazines that they used to come out with too. I thought they were really wild. It's kind of difficult for me to remember, though, Gary. It was a prett-y long time ago. But I was a real avid comic book fan.

At about what age did you really become inter-ested in the pop art form of the comic magazine?
MR. BUSCEMA: Well, that's kind of a tough que-stion to answer. I think this is just some-thing that evolved. That comics have just sor-ta grown up like every other art form. And they have to keep up with the times. And the "pop art," the "mod art" is the type of thing that's being done now. And comics are very much a part of that. As a matter of fact, I think pop art might have evolved from comics. And having always been interested in comics, I guess I kinda was always interested in that kind of art.

How did you go about joining Marvel?
MR. BUSCEMA: Well, as I mentioned before, I just sent some samples up there of my work, & I'm very happy to say that they liked what I was doing. And as I told you, they started me off as an inker to familiarize me with the work they do and then, when they thought I was ready, they let me handle some pencilling which is what I'm doing now.

Have you worked for any other comic company--besides Marvel?
MR. BUSCEMA: No, I haven't worked for anyone, but Marvel. As you know, I've only just start-ed in comics. When you first started seeing my inking, which I started less than a year a-go. I haven't worked for anyone else, and I don't think I would like to work for anyone else, because I think Marvel's the best. It's as simple as that.

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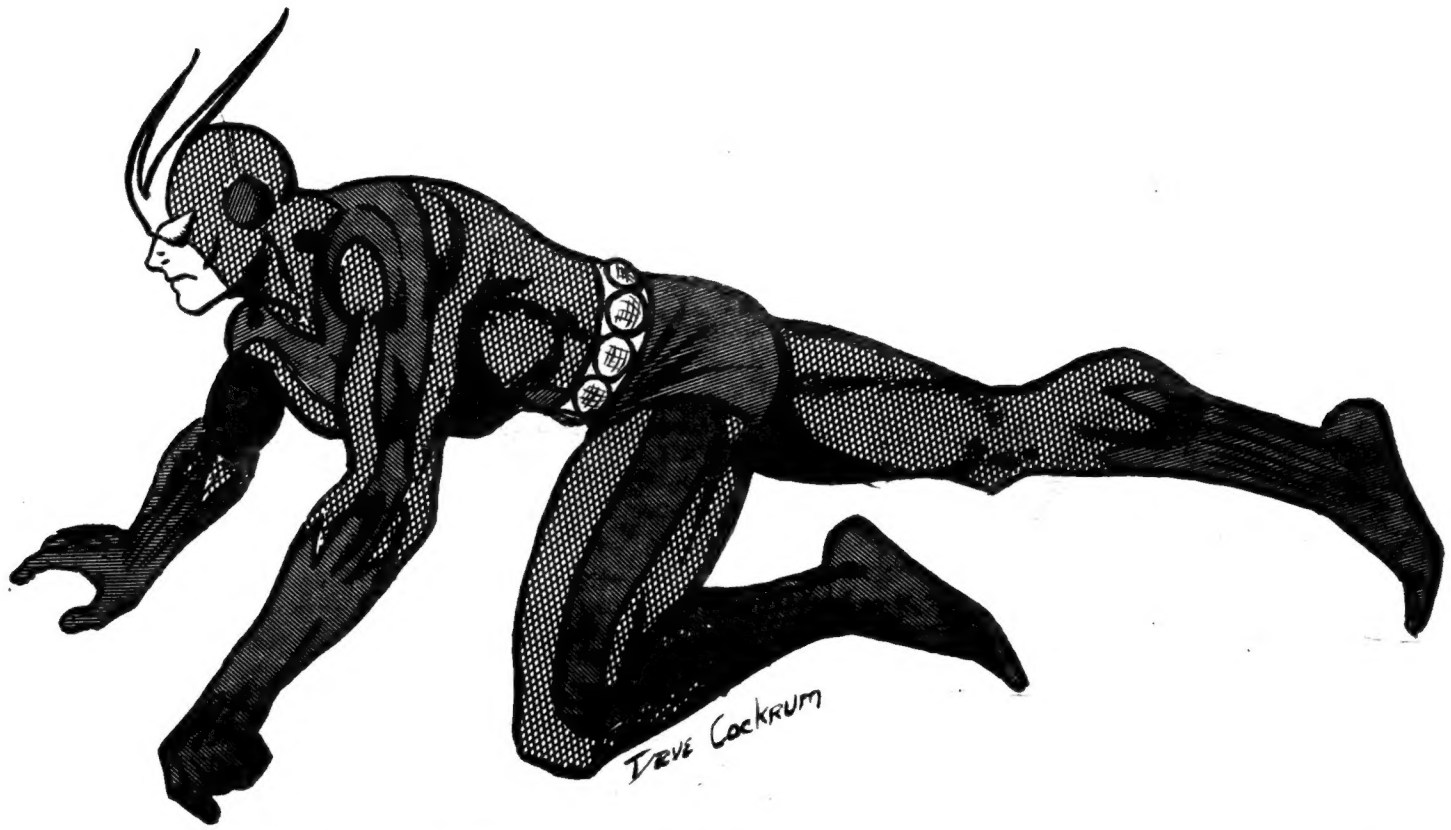

INTERVIEW CONTINUED ——

Is that the reason why you didn't go to D.C., first instead of Marvel?

MR. BUSCEMA: Yeah! I think that's a pretty good reason right there!

I understand that your career as an artist will start with The Avengers. Will this be the first comics strip you pencilled for anybody?

MR. BUSCEMA: This is the first book I've ever pencilled.

Will you quit inking for Marvel altogether & let pencilling dominate your career?

MR. BUSCEMA: It looks that way, Gary, and I think the reason for this is because....again I must say that they liked my pencilling and I guess that I'm going to be kept pretty busy with my pencilling. I'd like to ink; maybe in the future I might be able to ink one of my own jobs, but I really don't know right now if I can or not.

Could you tell us why Marvel has made a new policy of having at least 3 issues of a particular titles done in advance?

MR. BUSCEMA: I really can't answer that question. I don't know why. What you mean is that a book marked September will come out in say like June or something like that right? I really don't know why. I think it's just a matter of the scheduling, and thats the way it works out. That these books just come out in advance.

Are you drawing any other titles for Marvel at the present?

MR. BUSCEMA: Not right now. I hope to be in the future.

What revolutionary changes in the "comic world" have you noticed since you first started reading comics to the present time?

MR. BUSCEMA: Well, lets see. I think, just basically that the artwork has improved tremendously. I think that the layout of the pages are quite a bit different than they used to be. If you look at some of the real old books, the pages have a lot of panels on them. Your very seldom saw a full page panel or even a double page spread, which is what they use quite a bit today. Just generally, I think that comic books today are a lot more exciting, they're a lot more FANTASTIC than they were years ago and I think that in itself has been a tremendous improvement. I think that just generally they have grown up and have gotten much better all the way around; better drawing, better inking, better writing, better layout. Even, I think the coloring is better today than it was years ago. It's just a much superior product.

What is your ultimate goal in the comic world?

MR. BUSCEMA: To beat Jack Kirby....or John Buscema, because they're both GREAT!!

Could you give us your opinion on the Comic Code Authority; should it stay as is, be abolished or just be revised?

MR. BUSCEMA: Well, I think it should stay. It's a good thing. It could probably be revised a little bit. I think, perhaps they stop the comic industry from doing some things that I think might be good, some types of stories, but just generally, I think that it could be reviewed and could be brought up to date a little bit and be made a little bit more realistic because I personally feel that the kids of today are pretty sophisticated, and I don't think they're going to be influenced by any little realisms we have in comics.

What is your opinion to changing the present format of the comic to resemble that of the Silver Surfer mag?(Refer to The Marvel Tribune # 10.)

MR. BUSCEMA: As I said before, I think theres room for improvement, no matter how good the product is. This thing about them being called "comics".... I think if you look through the magazine....wellllll, I see what you mean ---they call it Marvel COMICS group. I think

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INTERVIEW CONTINUED

you can chalk that up more to tradition than anything else. Anotherwords, what would you call them?

Graphic Stories?

MR. BUSCEMA: Graphic Stories? Okay, maybe so. That's a good name, but they've been called comics ever since they came out, and its true they're not funny, and everybody knows they're not funny, and I'M not even aware of the word "comics". When somebody asks me what I do, I say "alright, I'm a comic book illustrator!!" They don't say "Do you do comical stuff like Donald Duck or Bugs Bunny?" They don't ask me that kind of a question. They say, "Oh, what characters do you do?" And they know immediat-ley that I'm doing this type of thing----the SUPERHERO type of comic. They're not humerous --it's true. Maybe you could write to Stan & tell him about "Graphic Stories." Maybe he'd accept the idea and change the format.I don't know. This is kind of a sticky question and not having been in this buisness for long you-'re kinda catching me off gaurd, and I really haven't formulated that many opinions a-bout these things you're asking me about.Such as the Comic Code, which you asked me before and this thing. But as far as comics, in general, there's no question in my mind, and I don't say this because I work for them, but I really feel this way: I think Marvel turns out the best book there is. I think their books are great. They're tremendously improved over what was being done a few years ago. But I think they can be made even better, and I thin-k this is something that they'll really try to do, they'll always try to do it, so that their books will sell more and so on and so forth. And they'll be a whole bunch of new artists coming in...who knows, maybe you'll be one?

Is it hard work being an inker?'

MR. BUSCEMA: It's not physically hard, no because you're sitting down in a comfortable -- chair. You're sitting at a table inking some-one elses work. It takes talent and ability... certainly. I wouldn't say it's hard. I don't think anything is hard if you enjoy doing it!! No, personally I enjoy it and therefore don't even consider it work. To me, it's a lot of fun. I think pencilling is quite a bit tougher actually because there, you not only have to worry but you also have to worry about telling a story and you have to think about making your pages exciting and all this stuff; that type of thing.

At this time, do you know who will ink your A-vengers artwork?

MR. BUSCEMA: I think I mentioned before, that Sam Grainger might be inking it and he's a good one too.

Do you have any advice you would give to an am-etuer artist just trying to break in the fiel-d of comic books?

MR. BUSCEMA: Thats' a darn good question and I would like to give some advice; actually, I feel sometimes I need some advice, myself. The best way I can answer that, Gary, is to say this: I think the most important thing in com-ics as in any art field, is to draw well and the only way a person can learn how to draw well is by studying and by drawing, drawing... and drawing and after drawing some more; as much as you possibly can because drawing is a very difficult thing to do; it doesn't take weeks or months...it takes years to become a good draftsman, a good artist. It's a lifetime proposition. It's the type of thing where you never stop improving. You have to constantly learn and learn and learn and I think thats the best advice I can give any aspiring artist is to practice all the time because the old adage "practice makes perfect" - and it couldn't be more true when it comes to doing comics or any illustration and the only other thing I can say is to study the comic book artists like Jack Kirby and John Buscema and Gene Colan and another one of my favorites that doesn't work for Marvel is Joe Kubert, (pronounced Que-bert), who works for DC who is a great one. He is just tremendous....and study these guys and see how they layout a page and this type of thing. Don't copy them, just see what they do and then try to do the same thing in your own way so that you can be an individual, not a copyist.

Would you like to ink your own artwork? Would-you like to write your own scripts as well?

MR. BUSCEMA: To answer the first part, yes, I would love to ink my own art, but as I mention-ed before it's going to be a little difficult because I think I will be pretty busy pencil--ling and I won't have the time to ink. I hope to, maybe once in awhile but I really don't know if I can and as far as the writing is con-cerned, well, just like drawing this is some-thing that you need a telent for and Roy and Stan and all the other writers up at Marvel are all very talented writers and it is some-thing that you have to know how to do; it's not something that you can pick off the top of your head; just like drawing is something you have to know how to do and you have to have a talent for it so I'd love to be able to write some of my stuff but I just don't think I could because I don't know how.I don't don't know how; It's as simple as that.

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WOULDJA' BELIEVE THE END OF THE INTERVIEW????

Could you tell us on what basis an inker at Marvel gets paid?
MR. BUSCEMA: I think on the same basis as the artists; I know as an inker I was being paid by the page. I don't know if everybody is in the same situation. There might be some that are salried but I was being paid by the page.

Do you get paid more for a cover than an in-side page?
MR. BUSCEMA: No, you get the same amount for anything you do, covers, splash pages, inside pages or anything.

What 3 Marvel titles need improvement and how would you go about improving them?
MR. BUSCEMA: Well, as I said before, in gener-al, I really can't think of any 3 particular books that need improvement but as I mention-ed, I think Marvel puts out the best books in the buisness. I really think they're superior --they put out a really fine product, but I feel that no matter how good a product is, it can always be better and just generally speak-ing I think that all of the books can be im-proved and be made better than they already are.

Could you tell us of any new developments in the Avengers series?
MR. BUSCEMA: We've got a new character coming in 3 or 4 months that is a really interesting character. I won't tell you his name...you'll have to find that out for yourself but I have to develop the character, draw him up & it's sort of according to Roy Thomas's description and he's really something a little different. You might find him pretty interesting. The book will be out in about 3 or 4 months, as I said before.

Could you give us any scoops as to new Marvel titles, character development or anything else to interest Marvel fans?
MR. BUSCEMA: I think Marvel will be coming out with Romance books, Love Stories.....that type of thing. And I also think they're com-ing out with some Mystery books and you might be seeing these pretty soon. I'm kinda look-ing forward to the Mystery books in particu-lar, because I think they're really gonna be good---kinda like way-out stuff.

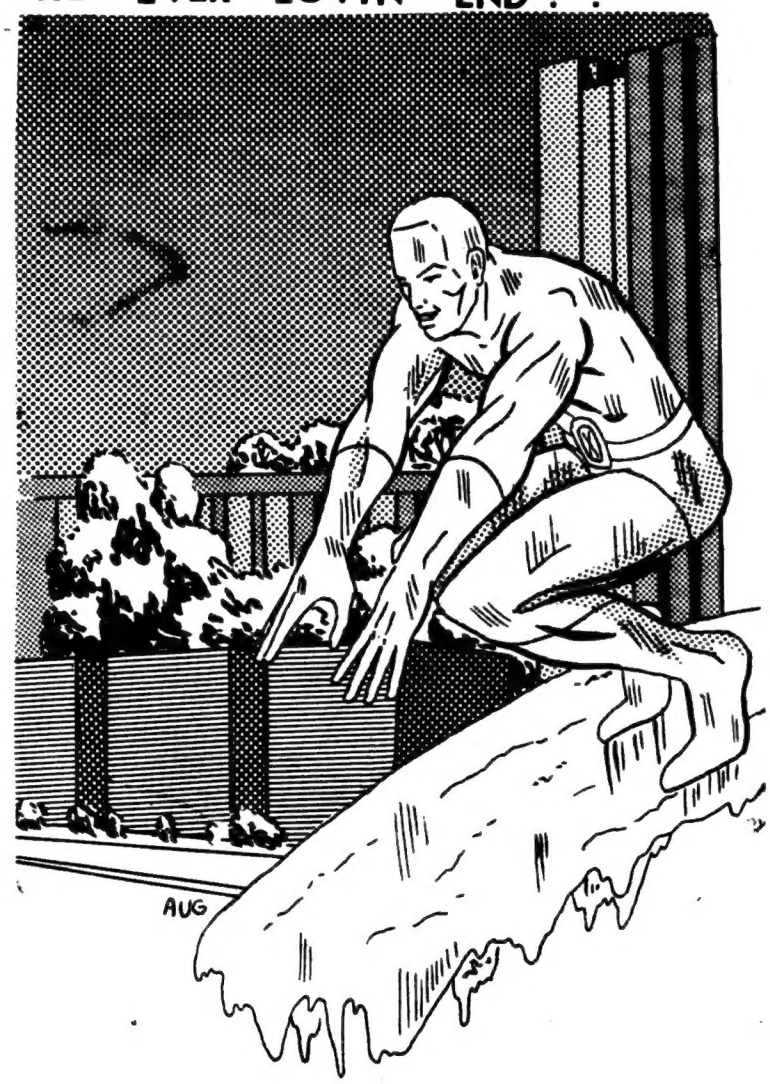
What age do you consider to be the ideal age to start work at Marvel as an inker or pencil-ler?
MR. BUSCEMA: The sooner the better. I would say that a guy has to go to high school, coll-ege, and then if he wants to get into this kind of buisness, I think the best thing for him to do is start as soon as he can. When,he gets out of college, in his early 20's at the very latest. Because if you take notice, the best artists in the buisness today are the guys that have been in it for a long, long time. Guys like Jack Kirby, John Buscem, and Gene Colan and Joe Kubert, and all these top notch guys, are guys that have been in the bu-isness for fifteen to twenty years, maybe e-ven longer. And they got that good because they worked at it a long, long time and they worked real hard at it and that's the only way to do it, to get an early start and real-ly percivere.

Mr. Buscema, is this your first interview?If it is, it's another FF first; we also had the first Barry Smith, Gene Colan & John Romita, interview?
MR. BUSCEMA: You missed me by two weeks. I gave another interview to another magazine a-bout two weeks ago, but as I mentioned be-fore, your interview was longer and I think you had a lot of really interesting question-s in it.

As a whole, what did you think of FF # 6*7??
MR. BUSCEMA: Well, as a whole, I think you have a really good magazine. The only thing I can tell you is to keep up the good work & as I mentioned about The Marvel Comics, no matter how good a thing is, it can always be better, so just strive for improvement and keep up the good work. It's a really good magazine. I Haven't read it yet, but I will read it because I think you have some inter-esting articles in their. I also think the artwork is very good.

Thanks...you're a real ego booster. We feel that this issue is a great improvement ov-er last issue. To top the interview off, could you tell us how old you are?
MR. BUSCEMA: I sure can, I'm 33 years young!

THE EVER LOVIN' END ! !



THE SEARCH

BY ROBERT KOWALSKI

CHAPTER II

When his twin brother is reported killed in an auto accident, and it is learned that the car had been tampered with, Dr. David Bryant becomes the billy-club wielding hero known as CRIMESMASHER to carry on where the police investigation left off. That was in 1966!!! The Search for his brothers killer is still the moti - vating force behind his campaign to smash crime where- ever and whenever he finds it. It has led him to team up with THE MASK and together they now follow the trail of their prime suspect: the mysterious leader os an un -derworld organization known to his men only as CRIME- MASTER!

The Time: 1968

The Place: The Centerline apartment of David Bry -ant.

The Event: A suprise encounter with a pair of CRIMEMASTERS hirelings.

As Dr. Bryant correlates data he has gathered on CRIMEMASTER over the past few months, his trained ears detect movement in the next room. Hiding his notes, he checks a .45 that he keeps in a drawer for protection. Before another move can be made, the young research sci -entist finds himself confronted by two armed men.With -out a word, the two intruders aim and fire at him. On -ly his superb reflexes save him from instant death!!! Taking aim, he disarms his attackers. A nearby patrol car is led to the scene by the sound of gunfire.

Our scene switches to the local police precinct station, where the would-be killers are incarcerated pending an investigation. The desk sergeant is in the midst of writing out his report.

"Dr. Bryant, how is it that you were able to dis -arm those two without hitting them?"

"Well, just because I'm a research scientist,don -'t get the idea that I can't handle a gun. I was cap- tain of the shooting team in college. Call me if you learn anything."

So saying, he walks outside and enters a red con -vertible he had noticed in front of the station house. The driver of the sportscar is James Peter, the mill - ionaire turned detective who is CRIMESMASHER's part - ner in his search for CRIMEMASTER.

"I heard about your run-in with those two hoods. Any ideas why they tried to kill you?"

"I have a hunch they were sent by CRIMEMASTER.He might fear that I would change the pair that's present -ly trailing him to Triumverate. One thing I do know-- if not for my shooting prowess, I'd be dead now."

"While you were sparring with those two goons, I managed to locate another of CRIMEMASTERS hidden bases. What say we get into contest and head there?"

Pulling into an alleyway, Peters presses a butt- on on the dash marked "M" and the color of the car changes to black, while the license plates revolve to ones with the ones "THE MASK" stamped in one corner & duly registered to the hooded mystery man. Already wear -ing a suit, Jim has but to don his ebony cowl & white gloves to affect the transformation to his other self! Dr. Bryant, however, has to remove his outer garments to reveal the costume of CRIMESMASHER. The pair check their weaponry and head for the location discovered by the MASK. It proves to be an abandomed electronics plant. The pair leave their vehicle a block away and reach the edifice via the rooftops.

Entering through a broken skylight, the duo find that the top floor is deserted.

"It was like this when I uncovered it. This is to prevent anyone who happens to look through the skylight from uncovering their operation. The file room is dir - ectly below us. We've got to make this fast. I left a note for the police to meet us here. They could arrive any time now."

"Where do we go from here?"

Right through that door, Dave. There'll be two guards to take out so be quiet going down the stairs!!! They should be directly to our right so we'll have to swing around the corner and hit them before they can sound the alarm."

The plan goes off without a hitch, and the masked

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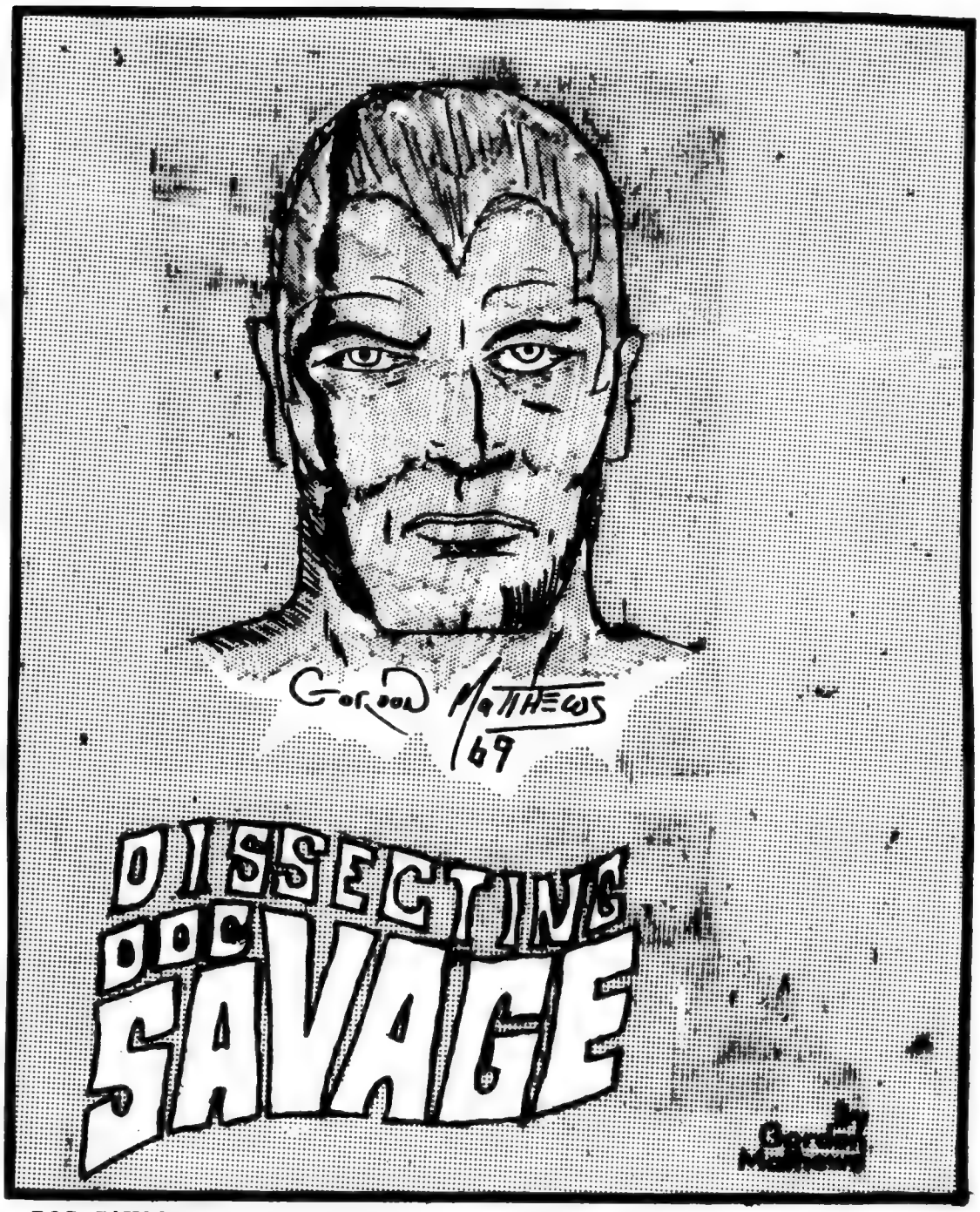

If you were to to go down to your favorite source of paperback books, you would no doubt find a certain book pub-lished by BANTAM, de-picting a bronzed, muscular giant, with psychedelic letter-ing containing the title of the story in small letters and covering a good ¼ of the page, the wor-ds DOC SAVAGE. And then you would know that you just stum-bled upon one of the adventures of one of the most popular tex-t heroes around. In the 30's and 40's, DOC was extremely popular in his pulp magazine, and to-day he's popular in his paperback ser-ies. Right now BAN-TAM is publishing his adventures at a rates of approximat-ley bi-monthly which for a paperback ser-ies, is pretty rap-id. But why? Why? What goes into mak-ing a hero of DOC SAVAGE'S greatness?? Is he really wonder-ful enough to merit such enthusiasm!?

In the history of comic fandom,many have been the zine's to publish articles on DOC SAVAGE. So, you think the topic is overused. Many articles have been written on DOC SAVAGE, I'll grant you that, but just how many of them took a really penetrating look at the series? As I see it, the field of scholarly study of DOC is still open, but, hope-fully, not for long!

In the field of literature, three things are placed foremost by the aurthor in his story, those being characterization, plot, and theme.He may place one one, two, or all of the things for-emost in the story, but for the story to be good all three must exist somewhere therin. So, first of all, lets take a look at the character-ization displayed in DOC SAVAGE.....

1. DOC SAVAGE HIMSELF: There is very lit-tle characterization here. DOC simply never dis plays any emotion! He is unattracted to women!! He is incapable of rage. He never sheds a tear!! He is taciturn. In short he is the possesser of a "blecchhh" personality. Apparently Lester (Ken-neth Robeson) Dent seems to feel that the stoc-ial superman, who is handsome, brawny, and in-telligent is supposed to be everyones idol. Mr. Dent is obviously a follower of stoic philosophy. Unfortianatley, I am not, so I can't have empa-thy for DOC. He isn't really disagreeable, but by the same token you can't say he's likable, ei-ther. The strange thing is that everyone in the story, especially the customary beautiful girl--is inexorably attracted to DOC. This is insane!! I have nothing but apathy toward DOC SAVAGE.

1. WILLIAM HARPER LITTLE-JOHN ("Johnny"): This is about the only character in which good characterizat-ion is formed. I can have empathy for Johnny because he carries himself like an intellec-tual and takes de-light in confound-ing his companions with four or five syllable words. Ev-ery normal human, walking the face of this Earth would like to, in some way, make his fel-low man believe he is superior. Some do it through phy-sical prowess, but Johnny is no phys-ical superman. Therefore, he a-chieves a feeling of superiority by the use of gargan-tuan words. In all probability, h he has some sort of inferiority com-plex, undoubtabley caused by being a-round a superhuman being like DOC SAV-AGE all the time, so, to cover up his feeling of in-security, he reels off ten dollar wor-ds by the score!! He may be a showoff, but never-the-less an in-teresting character.

3. COLONEL JOHN RENWICK ("Renny"): This character, too showed a bit of promise, but was squelched by lack of action. The dour express-ion, huge hands etc. all fit together nicely to form a rather human personality: that of the si-lent strongman. It's really a pity Dent didn't choose to exploit this theme, for Renny could-have become an interesting character. Unfortun-ately, the roles he played were seldom and min-ute, and as a result a potentially good charac-ter goes down the drain. It's really a pity.

4. LIETENANT COLONEL ANDREW BLODGETT MAY-FAIR ("Monk"): I suppose something of a person-ality is developed here. You might say that MONK is something like THE THING of todays FAN-TASTIC FOUR. He is undoubtabley a show-off like Johnny, and probably for the same reason, added to his physical structure. Unlike Johnny, how-ever, he shows off not by stringing huge words, but by tormenting Ham who, handsome and taste-ful, is his exact opposite; and by acting like an all-around character. He is said to have bod-y of a lower primate and a mind of a genuis, but he seldom shows any great amount of intell-igence, the one exception being when he is call-ed on to mix up a batch of chemicals, (usually sleeping potions.) Other than that, he shows no sign of any real mentality whatsoever. For the most part, he is thrown in merely for comic re-

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lief, and this I have agsinst him. Perhaps,I'm all wrong, but I'm dead set against placing a character in a supposedly serious story soley for the purpose of getting laughs. I know it is supposed to releive the tension a bit, but the tension shouldn't be releived. After all, that's what the author has been slaving at all up to that point trying to create. The pig, Habeas Corpus I could barely stand, but when they through in a monkey named chemistry.....! You are probably thinking that Monk is pert -inent to the story because of his chemical a-bility. Not so! I'll get to that later.

5. BRIGADIER GENERAL THEODORE MARLEY BROOKS ("Ham"): Ham is thrown into the story soley for the purpose of providing Monk with a sparring partner. But we are shown, at least, that he is an egotist, and that's a better per -sonality than none at all. He is rather hande -some and a snappy dresser, and I guess that fits into his personality rather well. Suppos-edly, we are suppose to detest his entrails & cheer every time Monk gives hima setback. Per-sonally, I couldn't care less about their stu-pid arguing. It goes to far, and it's the same thing every time. Not only that, Dent never changes his description of the lawyer. I wish I had a dime for every time he was called "Waspish" or "Dapper".

6. MAJOR THOMAS J. ROBERTS ("Long Tom"): There is not a whole lot I can say about this character, because his appearances in the stor -y are so rare. Like Johnny and Renny, he is pushed into the background so that we, the read -ers, have the ultimate privelage of listening to Monk and Ham quarrel. But he is even more obscure than the other two, and there simply isn't enough of him to dig a personality out of.

Now let's get into plot. To be fair, I must say that if a person were to read only 1 Doc Savage story he could very easily enjoy the plot.However, were that same person to read two, three or four Doc Ssavage stories,he would soon discover, to his great dismay, that all of the stories---yes every single accursed one--is set up on almost exactly the same bas-ic formula as all the others. This is terribly irritating, and no matter how you look at it, you just can't get around it.

1. The first step in the plot takes place in the first several chapters, in which the dilemma is introduced. This one thing I could credit Dent, he came up with some pretty wild dilemma's. In reading a Doc Savage story reading the first few chapters and discovering the macabre menaces is the part I most enjoy!! After Doc and the crew dig into the strange foe, interest dwindles. Also introduced are a pair of minor charactersupon which the misfort -une is falling, on a beautiful girl destinied to fall head-over-heels for Doc Savage, and her companion who will not fair so well. Also introduced is the villian, usually an obesedly corpulent fellow with beady eye's. Dent must have had some sort of thing about fat villians for they almost always are.

2. The next step introduces Colonel Andrew Blodgett Mayfair and Brigadier General-

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Theodore Marley Brooks, better known as Monk and Ham, respectfully. They are, naturally bickering senselessly, as alway's. It is re-lated to us how, in days of aulde lange syne, Ham tricked Monk into insulting a foreign gen -eral by telling him that a certain french phrase was the proper way to compliment a frenchman (needless to say, it wasn't); and how Monk, on being released from the gaurd -- house, framed the lawyer with a ham theft.... which is where he derived his nickname. The quarrelling between the two is boring and rep -iticous, and we could very well do without it. Unfortunatley, Dent didn't see things that way. In the midst of this step, the two are introduced to the dilemma, usually by stumbling upon the person introduced in the first step, who has come looking for Doc Sav-age. This person has been horribly mangled al -most beyond recognition by some unkown fac-tor and, after choking out a vital clue which neither Monk nor Ham can make any sense out of, succumbs.

3. In the third step, Doc and the o-thers are introduced. Dent dwells on the de -scription of Doc, which is the same thing, al -most word for word in every story. Doc, with the greatest of ease, deciphers the clue giv-en to Monk and Ham, and a good ol' game of Cops and Robbers ensues. They catch up with the chubby villian and he gives them another clue, and is sent to the Doc Savage Rehabili-tation Center somewhere in New York.

4. Following the clue, Doc and his gang take off for some exotic far-off land

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1969

AYESHA

FICTION.....BY DAVE COCKRUM

Doubtless you will think me mad, my friend, when I am done with my tale, but no matter--everyone else here has long since decided so. As you know, it is my duty to tend the Central Matter-Annihilation Chamber here at the Anti-Matter Power Generation Center. It is only there wherein my madness, if truly I am mad, lies in all other matters I would seem to be sane.Even if I am mad, and why not?"Tis a task to drive better men than I insane, tending and minding all the gauges and controls of that insatiable, ravenous maw called the Matter-Annihilation Chamber. For, after all, one mistake could free that unthinkably destructive, anti-matter energy contained within; once free, who knows when, where, or if ever its ravening path of destruction could be halted.

In truth, perhaps madness is one of the primary requirements of this job. Those not mad when they come here certainly leave that way, and those who arrive in that condition last longer than any others.

But I digress from my tale. As I have said, the Annihilation Chamber is my baliwick; I am good at my job. Since there are few breakdowns, the standard twelve-hour shift is usually a long, dull, boring job that requires a glance at the gauges perhaps once in an hours time. Someone trained, like myself, to have an actual physical feel for the machinery, can tell when something is wrong without, mind you, referring to the gauges in the first place. The sound of the Annihilators, the eerie play of blazing, scintillating color flashing about the con-trol chamber, the feel of the normal vibrations (for yes, that constant destruction of matter within is far more devasting than the worst of earthquakes, and only the fact that this station is as strongly built as a planetary defense fortress keeps the place from tumbling down about our ears right this instant.)--all these are indications to the trained technician of whether the chamber is operating normally or malfunctioning.

Again I distress. The idea I attempt to transmit is that one must invelt things to do while on duty here. One cannot being in a stack of micro-books to idle away the time; for one thing, we are not allowed to bring in any metal items, even having to leave our pocket change outside while on duty. For another, there is a slight amount of free radiation in this control room, not enough to harm a human but sufficient to fog and completely erase any micro book.

One technician I know has solved that by smuggling in ancient, paper books, actually printed books he has bought for fabulous prices on the black market. Another att-empt to paint in here, but usually the vibrations and subtle radiation here cause his paints to run. He's no good anyway; all his paintings are scenes of death and destruction.

I, myself, just sat and thought. About the Annihilatation Chamber I sat and thought. I jok-ingly called it with a name and attributed it to have a personality; others of the technicians have done so, but usually have named it after their mothers-in-law or other such distasteful char-acters. It pleased me, in perhaps an odd sort of way, to call the chamber AYESHA.

I see the bemused look on your face. It is not a name you know. Well, can I understand, for originally it was an arabian name; that language, now long dead, no one has used the name in per-haps two centuries. More for our purpose, however, the specific Ayesha to which I refer was a char-acter in ancient literature; specifically, she inhabited a pair of fantastic old novels written some four hundred years ago by an aurthor named Haggard. They did not survive the construction of the Global Empire, since the Emporor's commision on Seditous Literature decided there were certain ideas contained within them that were contrary to the Emporor's views on the world. Hence, they were consigned to book-burnings instead of being reproduced in micro-book form. I have always re-gretted that, for they are quite sweeping, staggering and thought provoking books (perhaps that is why they were banned), besides being entertaining. I found two of them in a crate of junk my grand-father had left to my father; I his them because I knew that my father would burn them and would beat me within an inch of my life if he caught me reading them. Being a Praetor of the Global Em-pire, he could ill afford to have his offspring indulging in such forbidden delights.

But, to Ayesha. She was a fantastic, immortal creature, a spirit of sorts, a...goddess, al-most, if you will--she was referred to as 'She-Who-Must-Be-Obeyed' and woe to the foolish soul who did not do so. It pleased me to call the chamber after her for, like that most beautiful of women, the Annihilation Chamber is a hard mistress who will turn upon the man who treats her with inde-scretion or harshness, and who will destroy him for his error. Not to mention probably every other thing on this side of the planet.

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AYESHA continued...

As time went along I spent much time in a fantasy built upon this whim; I spoke to Ayesha and oftimes imagined that she answered me. Still, I knew it was but imagining; that was not where the mad-ness began.

It was later. One evening I was sitting here in this very seat, perhaps dozing slightly; all was well with Ayesha, for even though drowsing I could still hear & interpret the various sounds, and feel the vibrations, that meant she was happy and well-cared for.

Suddenly I awoke with a start, for there was a new sound amongst the normal cacophony; some eerie, high pitched note that wavered and trembled ever so slightly, almost like the crystal-clear song of those sirens they tell us called to Odysseus, for I could swear it was like the voice of a woman. Nonetheless, it was a sound which did not belong, however pleasant it was; even though it seemed to tug at my sleeve as though demanding attention like a woman whose husband has been unconsciously ignoring her, I was determined to find the cause of the sound and rectify it immediately.

I spent the better part of an hour staring at gauges and controls, opening up panels, tracing wire crawling through access-holes and up on cat-walks--all the time sweating with terror--for I could find no trouble that could cause the sound. Everything was in order. All the while I was toiling about, the sound grew to high volume and actually--believe me, it is so---to have an impatient, perhaps annoyed tone to it. I interpreted this to mean that whatever trouble it was, was growing to a climax; I expected that sound to end in a crescendo of utter annhilation, and feverishly worked to find the trouble. Imagine my suprise, then when, passing by the main screen which shows the interior of the Annihilation Chamber (the screens have to have filters of Absolute Black to look into them safely, and even so the brilliance is painful to the eyes), I thought I saw the form of a woman, actually within the Chamber!

I stopped; I stared. I felt that I was hallucinating. All at once I knew the constant pressure or the responsibility of that many-times-damned Chamber had caused my reason to snap. There, within, standing amidst that awesome pit of ravening, coruscating, personified destruction, was a figure of a woman.

And such a woman, I might add, as no man, certainly not I, has ever had the priviledge of beholding before. A figure like a goddess, and her beauty seemed actually more blinding to the eye than the radiance of that deadly, destruction in whose midst she stood unharmed. She was tall and stately and radiant, dressed in aught but a gauzy, filmy gown-that billowed and streamed out behind her as though blown by a breeze; so great was my astonishment-that it was not until much later that I realized that, due to the exceedingly thin and fine material of that gown, it was very nearly transparent. Her firm-chinned, delicately-featured face-that face of such beauty it pains to think of it, was crowned by the most magnificent tresses of utter black I have ever seen, also streaming out like the filmy gown.

I stood like a complete idiot for several minutes; it was then that I realized that this man-isfestation (for, what else could I believe it to be) was the origin of the sound. She, the figure, was singing that eerie note of supplication and command and was reaching out her arms to me from the screen as though calling me to her or pleading to be released from the incandescent hell of a Chamber!

I could take no more. I ran away and hid myself in the control booth, cowering under the desk like a kicked dog for the rest of my watch. The next day, I asked the off-coming technician if he had noticed anything odd; he looked at me strangley and said not!! I dreaded the confrontation I knew was coming. I sat in the control chair and faced Ayesha, the Chamber; almost instantly the singing began again. I was terrified; I tore my hair and gnashed my teeth and beat on the desk before me, but still that singing drilled into my skull and demanded attention. I knew I could not resist. I went back, down to the viewscreen. There before me was the figure again, and for the first time I thought

-Continued on next page-

AYESHA continued....

of the woman in the Chamber, not the Chamber it -self, as AYESHA, She-Who-Must-Be-Obeyed. For, in truth, I realized as though struck by a bolt of lightning, that the woman, or whatever, with -in the Chamber--was the image of Ayesha I had carried in my mind's eye ever since reading those books as a child!

Bewildered, I shrieked out a demand to know what she wanted of me, as though she were a real person; such was my state of mind that I was not actually suprised when the note of the song changed, and I could discern words inter-mingled with the eerie litany. The words were a story of power and glory, yes and love, all off -ered to me--they told of an undying spirit trap -ped forever within the searing flames of that hell-hole unless someone, armored only with True Love, shall set her free. She was pleading with me to be the one to free her from the flames and to become her consort in power and majesty over all.

Oh, the things she promised me would make you dizzy! There is no point in going further into them, but to suffice it to say that I would, had I but opened that Chamber, been King of all creation, or so she told me. But I was afraid of the power of that Chamber. Not yet was I fool enough to open up that roaring gate; I knew that more than a mythical goddess would exit.

As time went along, however, the more I saw her, the more I believed in her as a real person and I pitied her plight, even though I could not see how she could continually survive the holocaust within. Time and time again I found myself going to the access hatch, (which is never opened unless the Chamber is shut down) to toy with the dogs and pneumatic seals as though in truth I might open up the gates of hell. I found that I had come to love Ayesha, even though I still did not believe fully in here existance; but though I thought she might be a figment of a fevered mind, I yet toyed with the means to condemn myself to complete and utter, instantaneous extinction; the call of her voice was almost stronger than my reas-on or instinct for self preservation.

This has been the state of things for many months now, and I find that it has preyed on my mind so much, that I can think of naught else. I have decided that my love for Ayesha is far stronger than any power of destruction that man has ever devised and I am determined final-ly to brave that raging inferno for the love which has been so near and yet so unreachable for these long months. That is why I now have the pneumatic seals broken and the dogs unlatch -ed on the access Chamber; I see the face of Ayesha in the screen. She is wild with antici -pation for she knows the end of her ordeal is near, She is standing right on the other side of that access hatch, waiting for the final saf -ety wheel to be thrown seven turns to the left. I blow a kiss at the screen, one which is eager -ly received and returned with great passion; I run to the access hatch and grasp the wheel firmly. A momentary twinge of fear passes thru me in a shudder, for already the heat reaching through the no-longer hermetically-sealed door is terrific; I shrug off the fear and begin the final, fateful act. Seven turns to the left, & I throw open the door, crying out a joyous greeting!

Then, as my clothes and hair burst into searing flame, the figure of Ayesha within be-gins to dissolve and, before disappearing com-pletely, takes the hazy form of a laughing, e-vil demon who is bellowing uproariously his mal -evolent, baleful amusement at the dying fool who has loosed the raging holocause of total annihilation upon an unsuspecting planet; And my last concious thought, at the instant my flesh vaporizes and my bones ignite, is:

"AYESHA LIED"

--FINIS

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Dissecting Doc Savage continued...

where they are seperated and Doc, to all appear -ances, is killed four or five times.

5. Doc shows up again, trounces the villians, saves the rest, and they all live happily ever after.

Of course, it would be a slight exagger-ation to say all the stories occur in that se-quence, but not much of an exaggeration. Essen -tially, the stories are all the same this way. It really bothers me.

Now let's get into theme, if possible... There isn't really any point Dent is trying to put across; he's just writing an adventure sto -ry for sheer entertainment.

The place where Dent fails in his handl-ing of Doc Savage is himself. Doc Savage is just too, too much. To put it simply, Dent ov-er does it. He is ten or twelve times stronger than all the others, and probably at least 3 or 4 times as intelligent. He doesn't need them. None of them are essential to the plot!! He is a better chemist than Monk, a better arc -haeologist than Johnny, a better engineer than Renny, a better electrition than Long Tom and a better Lawyer than Ham. He just lets them hang around for something to do. He is very similar to Superman. As a result, we can-'t applaud his actions because we prefer under -dogs. For example, there was the time in Spook Legion in which a pair of invisible men were bloodying up Doc. And I! I was sitting back chukling over Doc's plight. It was fully as bad as, when the old Batman TV show was go-ing, at the end of the first episode of a con-tinued story, the narrator would gasp, "Can this really be the end of the Caped Crusader?" and everyone watching the thing would reply: "Let's hope so!"

The reason that Doc Savage was popular back in the pulp era was because we wanted---- we needed a hero of superhuman capabilities... whom everyone looked up to and idolized, and who was much better than we were. He was the first superhero, and he hit America just when we wanted a superhero. Superman is little more than a charge-up imitation of Doc, and his "Fortress of Solitude" is a direct swipe. De-spite his many flaws, there was and still is something about Doc Savage that stirs the blood.

-Gordon Matthews-

THE END

AVENGERS ASSEMBLE!
IT'S GLOBBERIN' TIME!

CLUB MEMO'S continued "Editorial"

Apoligies are in order for those of you who bought this issue because of our full page ad in the Rocket Blast*Comicollector: We could-'nt have several of the features promised. Dave couldn't meet the FF's deadline, so his Fantastic Four/Avengers center spread should appear next issue. Mark Evanier couldn't meet the dead-line either. Shirley Gorman's "He Who Ride's The Nightwinds" reached me in plenty of time to be printed in this ish, but I just didn't have enough room.

In place of Dave Cockrum's ceneter spread I asked KEITH TUCKER, the FF's newest art add-ition to do it. He was more than happy to do it and just barely met the deadline himself.

Other than Keith Tucker, the FF's recruit-ed MIKE BENNETT, another fabulous artist. A cover by Mike will be featured in an upcoming issue.

Since I wanted to print Sal's DR. STRANGE cover on blue hardstock paper, that meant that I would have to print his picture on the same type of paper. I only hope that his picture com-es out on blue paper.

The Captain America and Bucky drawn by Tom Crawford that is decorating "The Self-Made Minuteman" was zip-a-toned by me--and I did a very fine job on it; so if the zip-a-tone runs-together, don't blame Tom.

Sal's interview mark's one of the longest interviews in Fandom. I did the question and an-swer part a somewhat different way, also. Did you like it, or did it only tend to confuse you?

Issue's 1 through 5 are almost entirely sold out-I only have about 6 copies of # 1 left so if you want to order them, please do so FAST.

Issue # 6*7 is still available, but they-'re going fast. PLEASE ORDER ISSUE 6*7 (60¢) IM-EDIATLEY!!!!

If anyone can come up with a better name for the Fantastic Fanzine, please write it in.

Next issue should be even better than this one: Some of the highlights of next ish are:

*The start of a great new column by Tony Isabella entitled: "The Windmills of my Mind"

*He Who Rides The Nighwinds by Shirley Go-rman. This time, I'll definitley have this art-icle in print.

*The Accursed Code by Bill Cantey.

(Next issue will have several articles concern-ing the Comics Code and our Campaign to revise-it. I'll have a short Interview with a represen-titive from the Comics Code also.)

*A review of the 1969 Comic Art Conven-tion by Gary Groth.

*A few pointers on how to publish a fanz-ine, using the FF as an example by Gary Groth

*And the start of a 3-4 page ametuer com-ic strip entitled "LOHENGRIN". And just wait'll you see who illustrates it!

It should be a very good issue, so please remember the price hike--and send in the member-ship fee, if you haven't already done so.
Next issue should be out no later than Sept.1st.

EQUALITY AND MR. LIEBER

by Pat Janson

How should negroe's be depicted in com-ics-if depicted at all?

The above question has been burning through the minds of most of Fandom; likewise the writers that must carefully characterize such characters and carefully base a theme & a story around them; rather than set the char-acters around the story. However, the editor is the main seapiante of most of the pressure --he must make the immence decision as to whether or not the negroe should be portrayed by the writer as a villian, a 'goody - two - shoes', or the middle man. Unforunatley, most decisions are based upon the racial stri-fe which rampaged through the countries just a short time ago.

Basing the resolutions on such dismal facts is totally unfair to, not only the readership as a whole, but also to the scrip-ter; the judgement is always the same; show the negroe as a hero (or as close to one as possible.) This is the argument, as it is get-ting extremely monotnous. These decisions are against the principle that the negroe is attempting to attain. He wants equality, fair-ness and to be like other men. Under the cur-rent editorial leadership, the editors are, in fact, depriving the negroe of equality. In a comic, all nationalities, even American In-dians, are depicted as being both lawful and evil, yet the negroe is constantly portrayed the lawful hero-the ideal citizen. Now, this is all well and good, but doesn't it seem somewhat rebundant?? After all, the negroe is also human, therefore he too can err, he too can be mentally ill, he too can be lawless!!! Isn't this what they're fighting for? ----to be equal in every way?? He is getting the equality in everything but comics, which are becoming quite swiftly, a majoy form of read-ing enjoyment, and, in fact, a means of in-formal communication.

As already pointed out, the negroe, be-ing human, is capable of all that others are; displaying human emotions and not acting like some sort of 'demi-god'! Marvel Comics/Stan-Lee began this charade, therefore they are fingered as the prominant defendant! Mr. Lieb-er believes in people, (or so he says), he gives the impression of being a realist, and so he seems to be. Yet, is he??

Stan's editorial policy concerning the negroe tends to be highly warped-his realism is completely smothered by bull.The prime can-didates are the Black Panther and the Bugles 'Robertson'; talk about pouring it on thick--refer to Robertson's speech in the recent Spi-derman # 73. Fans should be tired of Mr. Lie-bers false portrayal of human nature------he seems to do a fine job on other races.Where's the difference between people.

He (Stan) has never really conveyed his opinions on this subject, as they have remain-ed more or less obscure; too obscure. Truth-fully, if the fans were in the position to do so, they should demand that Mr. Lieber make his position known; however since the fans are not YOU should respectfully request a statement just for the record. This "contro-versey" has been waged long enough, and it's time for this 'two-way-crusade' to come to an end, and Stan is the only one who can end it. The question, Mr. Editor, is do you believe

-Continued on page 20-

NOT A WHIMPER, BUT A BANG

Face Facts. No matter how much you or I may like Marvel, it's future is not unlimited. Someday you will bounce down to the newstand and no Marvel comics will be on the stands. The reason could be that the Super Hero had finally died out, or financial trouble at Magazine Management, or any of a number of different possibilities, but the problem at hand is not so much how the Apocalypse will come about as what Marvel should do when it does come.

One of the more vexing propensities of TV series that feature a running problem is that when the show is finally cancelledm the last show still has the characters struggling against the problem. Gilligan never got off the island, Buddy never stopped running from the Mafia, and so on. The Fugitive is a glorious exception: keep it in mind for use later on.

Comics tend to be even worse about leaving the readers hanging with the last story.The Secret Six never found out who Mockingbird was, for example. There is a good reason for this of course: quite often the cancellation of a title comes as a suprise, and an inconclusive final issue is already too far along to be recalled!! Also, editors, like to leave characters open to revival.

Comics usually have smashing beginnings, but usually peter out by the last issue.I'm not fond of reading the last story of ahero & find him at the end, still suffering for the love of a girl who is engaged to another man. It may not be feasible, but when Marvel titles are dropped, why not really end them? Taking notes from The Fugitive, conclusive endings for various Marvel series might work like this:

THE HULK: The Silver Surfer meets up with the Hulk and changes him permanently back to Dr. Banner. Banner then marries Betty and takes a post with the University of Chicago, rather justifiably not wishing to work any longer for the military.

IRON MAN: Happy is critically injured in an accident and knowing he is dying, wills his healthy heart to Tony Stark, who is given it in a transplant operation. Stark retires from crime-battling, feeling his chare has been contributed.

DAREDEVIL: Matt Murdock has the operation that will restore his sight, and loses his super-sensory perception, forcing his retirement.

SUBMARINER: At the conclusion of some magnificent epic, he settles in his throne to rule over Atlantis for'er'more, and that's the last we see of him.

FANTASTIC FOUR: Ben Grimm becomes Ben Grimm at last, while the others drift apart, vowing of course, to come together again if the need arises. What forces their retirement? The retirement of

DR. DOOM: The Silver Surfer got to himm, too and remodeled his face so he could seek out Valeria and live together in gentle content -- ment.

THE AVENGERS: They split up as the need for Super-Heroes seem to have decreased and each one goes into semi-retirement.

THE X-MEN: Same here, with the added factor that people are finally accepting mutants.

THOR: He marries Sif in a real Asgardian ceremony and retires from Earth to prepare for invitable Ragnorok.

CAPTAIN AMERICA: While searching out Hydra Agents in a cold storage plant, he is forced in-to a liquid nitrogen tank and instantly freez-s solid. An earthquake hits a few days later and he is buried under tons of rubble, but with the nitrogen tank so well insulated he can stay frozen for thousands of years. Some editor might want to bring him back in fifteen years.

CAPTAIN MARVEL:I have a feeling he's going to go pretty soon anyway, probably right in the middle of an adventure. If I were told to write an ending, though, it would work that Ronan finds out that Yon-Rogg is a traitor and orders Mar-Vell to dispose of him, which he does after a ten page fight, then resusitates Una and flies the Helios back to Kree and married life.

SPIDER-MAN: J.J.J. has a stroke which forces him to retire from crackpot journalism,letting Robertson take the post full time, and the Bugle's position on Spider-Man reverses, finally giving the webshooter a decent break. Pete loses Gwen to Harry, but falls in lover with

BY DWIGHT R. DECKER

-Continued on next page-

A LOOK AT THE FUTURE OF COMICDOM

by Lane Bailey

The world of Graphic Literature, or Comic Books as they are more commonly known, has been one of constant strife & continual higher prices. As the comic book progressed along in the forties and early fifties, a pettern was set that would endanger the future of the Comic Book as a whole.

To understand this pattern as it has progressed through the years, we must first look at the comic book of yesterday.The artist of this period in comparison with the artist of today was very poor and generally overworked. Even though the overworked artists and writers produced the worst material possible, this period was the most prosperous and saw the creation of more grap-hic literature than ever before in history. It was in the late forties and early fifties that saw the first real comic depression. During this period, over 100 different titles and 10 diff-erent comic companies went completely out of business. After a major shift in the number of comics on the stands, the only real-ly big business comic groups left were D.C. and (at that time a very small) Marvel.

As everyone knows, in 1960 the companies again tried to regain a foothold on the young people and for the first time the comics aimed at adults too! This marked the emergance of the graphic story from a depression of the fifties to a new and at that time brighter fut-ure. Then a very shocking event happened. In 1961, all Comics raised the price from 10¢ to 12¢. It was a very quite affair, at least as far as editorlizing in the comics were concern-ed, and there were never debates over the price hike. This period of the twelve center turned into the largest and most productive as far as quality was concerned. The field of the companies enlarged with companies like Charl-ton, Gold Key and Dell gaining recognition as major companies. Also growing in size were DC then and now, the largest producer of comics & Marvel, a company that has always grown with the times continues to do so. This prosperity was short lived, though, in the mid sixties, the other three major companies began to go in-to a slight recession while the two major companies, D.C. and Marvel, began an ever in-creasing production with ever greater sales!! Soon it was apparent that the only major com-panies left were D.C. and Marvel. This awaken-ing started a competition between both compan-ies unparrelled in graphic history. Soon, in '68, a mere year ago, the competition widened and both Marvel and D.C. started a total of a-round 24 new titles with D.C. making drastic revamping/of old characters. It was 1968 that has seemed to shape the future of the comic!!! After the new titles D.C. refused the wide scope and interlinking between themselves and ans fandom and Marvel accepted it as a neccess-sity. This made all the difference. D.C. soon dropped somewhere around 15 books whale Marvel only let 1 leave the stands, that being N.B.E. and that was not because of sales but because of too much work for the writers and artists!!

This trend by Marvel to out-do D.C. and begin a gradual catch-up reveals the future trend for us. The sales of the comics in gen-eral went way down in '68, but D.C.'s had the most droppage in sales, while Marvel only lost a minor portion of their sales. The NEW Marvel titles all faired well while D.C. new titles almost ALL flopped. All of this goes to show that baring no future unexpected incident, Mar-vel will eventually catch up and maybe even pass D.C. with their more adult slanted stor-ies.

Of course baring a very essential point in this could be dangers: that point being the raising of the price of a 12¢ comic to 15¢ this year. I don't think, however, that the price hike will mean much to either company except a proportional drop in sales.

All of the events of the past reveal that it might even be possible for Charlton & maybe, but doubtfully even Tower to make a comeback. The future shows a continued gain for Marvel and a gradual lose for D.C. and in maybe two or three years a possible come-back of the mid or early sixty era. I don't, how-ever see a long range future for the comic of today in an ever advancing work of tomorrow!! The Graphic Story is losing it's power and fan-tasy over the people. The adult comic is work'-ing, but not for everyone and the 25 center seems to be growing in popularity. Perhaps the comic book won't survive the test of time, but a few people in the companies are making prep-orations to certainly try to.

-Lane Bailey-

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EQUALITY AND MR. LIEBER continued...

that the negroe should attain equality within society, yet not in comics? Or should they be depicted as others are; as realistic human be-ings? It's your choice, Stan. Practice what you preach.

-Pat Janson-

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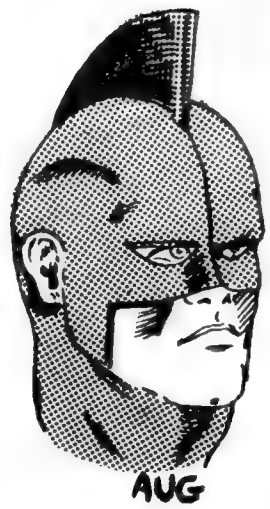
NOT A WHIMPER BUT A BANG continued...

MaryJane, who is not so shallow as one might think, and who has also broken into showbiz with a guest spot on The Dino Manelli Show. Aunt May dies peacefully, and though Peter is sad, knows that she was willing to go.

Perhaps my final scenes were a bit wierd but one can only take so much of no-ending end-ings. I appeal to the Bullpen: when ending a series, END IT.

COL. THAR KOSIS; OF THE SARN FEDERATION



WRITER & ILLUSTRATOR: TOM CRAWFORD

CHAPTER 1: "INVASION"

It is sometimes difficult to know where to begin a story. This one might begin with an alliance proposal, a statement of intentions or an actual invasion. It might best begin,how -ever, one million years ago, with the birth of the Z'raddalgo race.

The home world of the Z'raddalgoes can - not be found in our solar system, our galaxy, or even our entire Universe!! They began in an -other, a completely alien space-time contin - uum so different from ours as to almost com - pletely defy discription. The home world it - self is a dense, rocky one, hard and uncomprom -ising with its inhabitants. From the very be- ginning, their world seemed against the Z'radd -algoes. Farming was difficult and crop yields were small. The later invention of machines aid -ed little, for the worlds atmosphere is a foul sludgy syrup, full of noxious gasses and corrosive fumes. From the beginning, it was an -archy---survival of the fittest.

In such a climate, it is a wonder that such a civilization as the Z'raddalgo people built, indeed, that any civilization at all -- could evolve , but one did; a highly complex, mechanized society ruled by those who were strongest of that strong and cruel race. Their long history of taking by force and struggling for survival had taught them of only one end worth striving for: POWER!! He who had power was a leader, a controller, and thus,enable to insure his own survival. With science came sci -entific means of battle, and the fight for power became more intense and destructive.

For ten thousand years, the battle raged until finally one Z'raddalgo, Tolakadoop by symbol, conquered the entire planet, realizing the dream of the last ten milleniums. While history may call Talakadoop vain and glorious in his own eyes, it will really admit that he was no fool. He wanted to keep the throne of the world empire he had established for himself and his descendants,but knew that their must be some outlet for his subjects inherent love of power. The Answer...SPACE CONQUEST! The Z'raddalgo people would become masters of a galactic empire which wouldassure each member of the mas- ter race POWER.

For the next nine-hundred tho -usand years, as Z'raddalgian sci - ence progressed by leaps and bound- s, the universe was explored. Unfor -tunatley for the plans of the 1st Z'raddalgian emporor, while their galaxy contained nearlyone hundred billion galaxies, so great were the odds against the formation of plan- ets that only some three thousand existed in that entire universe, & only 56 of these were inhabited or habitable.

Even the incompetant and stupid current emporor, Xedarak LXVII, realized that the lord -s and nobles who were his vassals were plott- ing against him and each other for his throne. But to his rescue came his chief adviser, Sore -liqu, the real power behind his throne. There must be, Soreliqu stated, among the near limit -less number of universes some universe in all the vast cosmic, all with enough planets to make conquest worthwhile. That universe could be the target of a massive invasion which would provide power for everyone.

Soreliqu plyed off contenders for the throne against each other while the COSMIC ALL was scanned. Universe after universe was scan -ned, with diminishing hopes. Then, the scan - ners found our universe. So unbelievable was what was seen that Soreliqu had to see for him -self. There it was--a universe in which near- ly every one of the millions of stars in each of the nearly hundred billion galaxies held 1 or more inhabited planets. Here was all the power every last Z'raddalgian could possibly handle and more!

Thus, upon the orders of the Imperial Ma -jesty Emporor Xedarak LXVII, the first attack -ing fleets were launched, and our story begin -s.

"Your supreme majesty!" gasped a breath- less courier. "Exalted guiding light of the un -iverse!"

"What means this?" snapped the SKRULL em -porer. The very audacity of this one,bursting into court at breakneck speed, unanounced, ob- viously knocking down guards and certainly knocking some of the nobility, shouting at the top of his lungs without leave to speak, was absolutley appaling. Someone would pay dearly for this outrage.

"I bring a message of greatest urgency",

"The strangers attacked our fleet and destryed it"

-Continued on next page-

COL. THAR KOSIS ----

Continued

the courier panted, "To be delivered to you,O embodiment of everything fine and noble-----"

"Silence." snapped the emporer. "I know who I am. Whatever this is, it had better be important...for your sake."

"Only a few hours ago, in quadrant 15* LB9 of Galaxy DW*441U*935, a fleet of mysterious craft appeared. One of our patrol fleets moved in to challenge it and command identi - fication. In the process, sensor readings of these crafts were taken. They were constructed of materials that absolutley could not be. Does your Supreme Majesty know the atomic num -ber of the inert gas radon?"

"Of course. It is 86."

"That was the atomic number of the metal of which their crafts were constructed. & they were powered, sire, by forces unlike any -thing we have ever heard of. Even the computer could make no sense out of them. The "Data Insufficient" panels glowed instantly.

"What nonsense is this? Metal with the number of protons which would make it a gas? Spacecraft powered by unkown & undentifiable-forces? What kind of fool do you take me for churl?"

"None, exalted emporer of the glorious Skrull empire. All this is true, at least a - ccording to the reports received from our patrol fleet before it was destroyed."

"Destryed??!!"

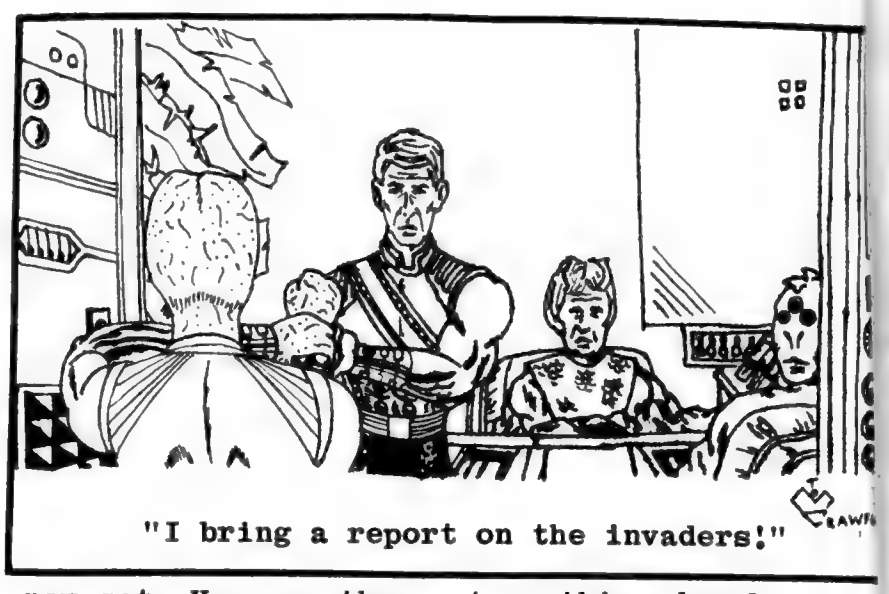
"Yes, sire. Ignoring our commands, the strangers attacked our fleet and destroyed it within minutes. They are now attacking the im -perial planet, KADALART."

"Report to my chief General. Tell him he is to send out a war fleet to destroy these invaders. He may use as many ships as he deem -s necessary. Also, he is to take one ship in -tact so we may study it and so we can find out who would have the nerve to attack the SKRULL EMPIRE!! We will teach them a lesson they will never forget. Go now.

"The lackey bowed and left, leaving a fuming Emporer. Invaders! Well, if it wasn't one thing, it was something else. The whole ev -ening had been ruined. How long had it been since he had been able to hold a decent court? Ah well, he might as well dismiss everyone and go to bed. Things would look better in the morning.

Soreliqu, chief advisor to Emporer Xedarak LXVII, smiled at his soveriegn. "The attack on the Skrull Empire has started and is progressing excellently, you majesty. Within a few months, they should be defeated, then on to the Kree Empire, and then the body call -ed the Sarn Federation of Planets. After that, it is mostly galactic, interstellar, in -terplanetary, and planetwide political ene - mies. Our advance agent assures us that the first three present the greatest strength,erg -o the greatest menace. I will be glad when this Sarn Federation is destroyed. Only then will I feel we are completely safe."

"Why so much concern about them? asked Emporer Xedarak. "Did you yourself not tell me that their government was not government at all, but madness? Imagine? The leaders are chosen directly by the poeple themselves, who can discard them at any time for a completely



"I bring a report on the invaders!"

new set. How can they get anything done?

"Their government is not madness, but mad genuis, which is the most dangerous gen - uis of all. They have an almost endless chain of command, and by the time it could be de -- stroyed, the people would have chosen a new full set of leaders. Furthermore, they have an almost unbeleivably high espirit de corps, and these Sarns are that universes most pow - erful psiontists."

Xedarak yawned. "Soreliqu, you worry too much."

Spanning across 293 galaxies, the Sarn Federation of Planets is a voluntary politi - cal union originated by the Sarns of Saradalthar. The original Sarns were a huminiod race fast learning in tremendous potentials of the mind. They went through the various stages of barbarism, leading finally up to civilization and the inherent integration of democracy, brotherhood, and charity into their culture & their lives.

Space exploration brought them in contact with many strange life forms, some of which were at first unrecognizable as life. Problems in communication were many & great-- especially among those races which had no speech organs whatever.

To bring about the Sarn dream of an intergalactic, democratically-governed federa - tion, an infallible communication device was necessary. Equally necessary was an uncount - erfeitable badge for the members of the inter -galactic patrol necessary to maintain law & order. Physical science seemed incapable of producing the first necessity, and was out of question for the second, for what physical sc -ience could devize and synthisize, physical science could anylize and duplicate.

The answer to both problems was an in - strument psychological in nature--the incredible and unmistakable Sarn Band of Mentality. The band is a bracelet studded with quartz-like conves lenses of a milky hue, between which thousands of tiny jewel like crystaloid -s flash in an ever-changing pyrotechnic fire. The band serves as a telepath, increasing an already tremendously powerful Sarn mind to the point where the wearer may perform astoun -ding mental feats.

With the possession of such a weapon as the Band of Mentality came a trmendous respon -sibility not to misuse it. Each applicant for a band is thouroughly examined by a bands -men during a six-year cadet program, and attains Bandsmanship if, and only if, he is for all intents and purposes incorruptable!!! With men such as this wearing the band, the

-Continued on next page-

Colonel Thar Kosis Of The Sarn Federation

Sarn Federation slowly grew into what it is today. Through misuse, "SARN" has come to refer to not just the original Sarns of Saradal -that, but to any member of the millions of different types of races which comprises the peaceful, non-aggressive Sarn Federation Of Planets.

Supreme General Zedd Photum, President of the Sarn Federation, scanned the report in front of him for the fifth time. Now and then his muscular right arm brushed back a lock of grey hair that had fallen in front of his eyes. The Executive Council, fifteen assist -ants and advisers who sat at the table with him, seemed equally ill at ease. They fidgeted, doodled, or read papers word by word with -out the slightest idea of what they were about.

Such nervousness was extremely unusual. In almost every way, Zedd Photum was a man who inspired confidence. With a brilliant mil -itary career culminating with a promotion to the highest attainable rank in the Federation and extreme competence as a statesman, he was also of imposing physical appearance. His aged body was still lithe and symetrically muscular, and rose to an imposing height. His somewhat lined face was saga-like, giving off an aura of firmness mixed with compassion and wisdom. Unlike many balding men of his years, he still retained a shock of iron-grey wavy hair. He still retained his military rank, & wore his uniform, and with it, his flashing, flaming band!

Now he rose and spoke. "Gentlemen, I percieve from your thoughts that you are all as worried about these mysterous invaders who have attacked the Skrull Empire as I am. No, do not be ashamed, only a fool feels no fear when there is something to be afraid of. And these beings, my friends, are definitley some -thing to be afraid of."

"I hardly need remind you of the facts so far. In two months, they have conquered 16 galaxies of the Skrull Empire, and are near -ing the Skrull Home Galaxy. If they conquer it, the whole Skrull Empire will probable go.

"A state of emergency exists among the government offices. We are now preparing for possible war. Rumors are already circulating among the people; some, like those of war & conquest of the Federation, we try to discour -age. Others, like those suggesting that the Skrull Empire is all the invaders want, we en -courage, and even spread. Unfortianately, we have seen warrior races before. A big & easy conquest, and they become so drunk with pow-er that there is no stopping them from further attacking. I am expecting a report soon, which will give us our first real picture of how serious the situation is."

A buzzer sounded, and ateleceiver scre-en lit up. "Pardon me, Mr. President," stated a sentry, "but Colonel Nimarg Sadd is here with a special report on the invaders."

"Send him in."

"After a few minutes, a door slid open, and, from a corridor of sentries, sensors, an -alysers, and mind probes, Colonel Nimarg Sadd entered the sanctum of the executive cou -ncil. Snapping to attention, he saluted and announced, "Mr. President, I bring a report on the mysterous invaders of the Skrull Em-pire. I have been fortunate enough to discov-er who they are, where they came from, and what they want."

"These beings are a race called the Z'r -addalgoes, who came from an entirely differ-ent and alien universe. This explains their astonishing conquest, as the materials of their weapons are alien to our universe, as well as the forces which supply power to those weapons."

"Then their is theoretically no defense against them," interjected a councilman. "But surely the native forces of our universe, would be equally irresistable to them."

"No sir" replied Colonel Sadd. "It seems an advance agent has been studying our universe prio to the invasion, and revealing the native forces, so the invaders could de-fend themselves."

"A well-planned invasion, it seems. How did you receive the information you have?"

"The starship NOVA, volunteering for a suicide mission, flew into Skrull Space and located a lone Z'raddalgoan ship. The crew formed a mind fusion and hit one crew member quickly and hard, getting all they could be-fore mechanical thought-screens were activat-ed. The NOVA was then attacked, and just be-fore it was destroyed, the information was sent to me."

"These invaders are power-mad and in-tent on conquering our entire universe. After the Skrull Empire, comes the Kree Empire,then us. After that, the Aakon Galaxy, manor mop up conquests... Mr. President, they stand a very good chance of being able to carry out their plan. I have sent all the scientific da -ta I received to physicists, but I didn't get much. They, on the other hand, know much about us, and their advance agent is telling them more all the time. Unless they can be stopped here and now, they might not be able to be stopped at all."

"Is there any indication of who or where this advance agent is? If we can stop him from sending information, and fight in our home universe, we may stand a chance."

"None, Mr. President."

Zedd Photum looked grim. "This is more serious than I imagined. So the Kree Empire is next on the Z'raddalgian agenda eh? It's next on ours, too, then. Orderly, contact the Legistrative Council. We'll need their radi -facation of a treaty forming an allience be-tween the Federation and The Kree Empire. Now as for delivering the proposal to the Kree... The Supreme Intelligence only accepts ambass-adors as a courtesy; he won't speak with them. Therefore, we need something spectacular to attract their attention. I'll send the mess -age with a man in a starship to the edge of Kree space. <u>That</u> should be noticable."

"Now as for the man to deliver it..... Colonel That Kosis would seem to be the best choice. He is an excellent diplomat and a brave soldier. He has also built up a reputat -ion in the Kree Empire that is rather im-pressive. Colonel Sadd, where is he now?"

"Colonel Kosis is patrolling space sec-tor 737-9D5 in his starship, PARALLAX."

"Contact him immediatley and order the

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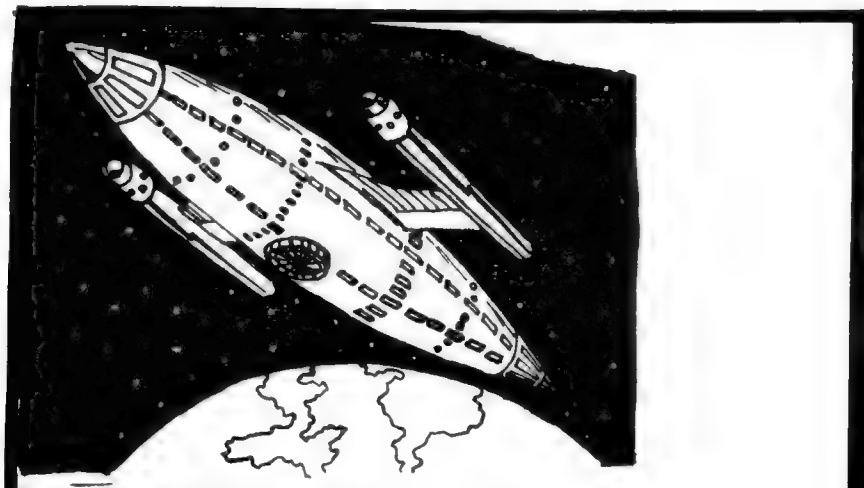

The Parallax swung into orbit around Sardalthar.

CRAWFORD

"The crew needs shore leave!"

CRAWFORD

"Invasion"

Parallax to return to Saradalthar. Speed is of the essence, as there is much to be done, and not much time to do it in. Gentlemen, it appear-s we are going to have a war."

"Thar, I definitley agree with Linnari Tann. This ship has been out in space to long!" Major Tetan Gar, second-in-command of the Parallax, long-time-comrade-in-arms to Col. Thar Kosis, and the only one aboard the starship to regularly address him as "Thar", swung his seat around to face his superior and friend in the commanders chair. "The crew are all showing sig-ns of fatique and claustrophobia that even a layman like myself can spot."

"I know, Tet," replied the Sarn colonel,-"and I'm doing everything in my power to arran-ge for some shore leave for the crew somewhere but ever since those mysterious invaders start-ed devasting the Skrull Empire, the Intergalac-tic Patrol has been kept at maximum operating strength."

"And, when and if those invaders attack us," came a soft, feminine voice from the rear of the bridge, as a door slid open, "The Inter-galactic Patrol, and Parallax especially, will be down to minimum operating strength." Chief Medic Linnari Tann joined the two officers.

"Colonel, this crew can't take much more space duty. Just look at these reports and Sta-tistics. If they don't have some shore leave or other change soon..."

"I'm just as concerned about my crew as you two are, if not more, as both of you should know." To Thar Kosis, Tetan Gar was more than a brother. Linnari Tann he loved as a sister!! The three of them had been through many adven-tures together, and formed about as solid a team as could be found. "All my push and in-fulence is being used in the right places, so, if we just have a bit more patience..."

"Colonel", announced the communications officer, "A message has come from Saradalthar."

Smiling to his comrades, Kosis wispered "This is probably it." Aloud, he asked. "Relate contents, please."

"The Parallax is to proceed directly to Saradalthar and go into standard orbit. You are then to beam down to Quendick Hall for a person-al interview with President Photum."

Well, Col. Thar Kosis, came Linnara Tanns piercing thought. It seems that instead of shore leave, you've gotten us an important miss-ion. EX-cellent.

Don't rub it in, Captain Tann. This is a bad suprise for me, too. Kosis' was quite em-barrassed. "Navigator, plot a course for Sarad-althar. Helsman, all ahead, full intergalactic hyper-drive speed."

Torpedo-shaped, two miles long and 5 hundred feet in diameter at the largest point, the Parallax swung into orbit around Saradalthar, home planet of the original Sarns and head planet for the Sarn Federat-ion of Planets. A matter transmitter beamed Col. Kosis down to Quendik Hall, executive-office of the government of the Sarn Feder-ation. Kosis was immediatley ushered down numerous corridoors toward the presidential office. The speed and efficiency of his es-cort made the Sarn Colonel speculate that the reason for his being called must be important, indeed. Thar Kosis had been call-ed to President Photums' office before, & was accostumed to waiting several minutes before he had been announced. Great was his suprise, then, when he was admitted almost instantly.

Entering, Kosis snapped to attention and executed the Sarn military salute. His right arm extended straight out, then the forarm raised to the verticle. The left arm also extended straight ahead, with the for-arm extending bending horizontally to the right, allowing the left arm to grasp the right wrist. President Photum returned the salute and called his guest to rest. Kosis noted that his leader seemed somewhat tired in appearance, and his usually neatly comb-ed hair was unkempt.

"You must pardon my appearance,colon-el,"smiled Photum. Thar noted that the pres-ident had not shaved that morning. "I've been working very hard the last few days, & I've rather neglected myself."

"I percieve you are wondering why you have been summoned. How much do you of these invaders who have been devasting the Skrull Empire?"

"Quite a few rumors have reached the Parallax, sir, but in your question, you stated the total amount of fact I knew."

"And very few know more than you. Col-onel, these beings threaten the Skrulls, the Kree, us, our entire universe. To give you the details verbally would take far too long. Prepare yourself; we are going mind-to-mind." The two bandsmen formed a Sarn-Mind-Fusion, and directly from the mind of Supreme General Zedd Photum, President of the Sarn Federation, flowed information in-to the mind of Colonel That Kosis. The prpcess was over almost before it was begun. The two men only stood some six feet apart, and the speed of thought is to the speed of

-Continued on next page-

COLONEL THAR KOSIS: OF THE SARN FEDERATION... continued...

light as the speed of light is to the speed of a snail.

"The Skrull Empire is now almost helpless and hopeless," went on Photum, "but our universe is not. Colonel, the only way we may survive the crisis is an alliance with the Kree Empire. This tape", he handed Kosis a small plastic disk, "is my personal message to the Kree Empire. Guard it with your life, and give it directly to the Supreme Intelligence in person."

"To accomplish this, take the Parallax to the very edge of Kree space, but do not enter. Kree starships will be sure ti investigate. Contact them, explain you are bearing a message for the Supreme Intelligence, one of utmost importance, and request to be taken to him.

"When you deliver my message and proposal, tell him I request him to contact me directly. He will want to discuss terms for the alliance as much as I, and I am willing to agree to anything within reason.

"Be sure to stress the seriousness of the situation. This alliance may be the only chance we and the Kree have for survival. I am sure, when presented with the facts, the Supreme Intelligence will realize this, for he is not so called for nothing. Speed is of the essence, so start as soon as possible. Good luck, and God be with you."

"Thank you sir." Kosis started to salute, but a teleciever signal beeped. Photum activated the device.

"What is it?" asked the president.

"Sire," replied the caller, "I have just received a report concerning the status of the Skrull Empire. The invaders have attacked the ruling planet. The Skrull Emporer has fled and is in hiding"

CONTINUED NEXT ISSUE

THE SEARCH. CHAPTER II continued...

duo soon find themselves in the file room.

"Fantastic" exclaims an excited CRIME-SMASHER. "A complete listing of every cell in the city. Too bad the main base isn't listed. The organization is as good as smashed."

"And so will our chances of uncovering CRIMEMASTER's identity. He'll go to the ground as soon as we start on this list, but is we hit them at random we still have a chance."

New hope for the MASK and CRIMESMASHER- in their never ending search for CRIMEMASTER!

CONTINUED NEXT ISSUE

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Editor and Publisher: Gary Groth.
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INDENTIA

The Fantastic Fanzine 8*9, a doubled up issue: 60¢ to members AND non-members. The price was made the same to avoid confusion. Price for a regular issue: 30¢ to members and 40¢ to non-members, (membership fee: 30¢). Subscriptions: 5 for $1.50; 10 for $3.00. No subscription after issue # 20. Back issues available: 1,2,3,4 & 5 for 40¢ apiece. All pictures in this fan magazine are the copyrighted property of the Marvel Comics Group. No part of this fan-magazine may be reprinted without written permission from the editor.

Fandom's Market Place is the name for the FF's ad section and is distributed with the Fantastic Fanzine.

Fandom's Market Place ad rates: Full page: $6.00; ½ page: $3.50; ¼ page: $1.75. All full page ads must be submitted on 11 inch paper. All ½ page ads must be submitted on 11" x 7" and all ¼ page ads must be submitted on 7" x 5½" paper. Please leave room for a normal margin. If you would like to submit an ad smaller or larger than the proposed sizes above, write me personally and I'll see what I can do. Ready sheets inserted for ½¢ per sheet. Send 600 for the next issue. Ready sheets MUST be offseted. You MUST send enough to cover our print run.

Thank you

"The Self-Made Minuteman"

by Bill Cantey

"I'll load-up my old twenty-two,
an' set a few souls fee;
'cause my sweetie got hit
with a freedom brick,
an' she ain't comin' home to me."

He picked up the strains of his newly written theme song, along with the bull-barrelled automatic. The custom grips fitted to his hand, forming his last, tangible link with reality. God, it was a bleak day. But, a good day for dying, and there'd be dying. He'd get all he could, before they got him. Death On Feet, was his name now, nothing else mattered.

The pistol went out of sight beneath his dark, close fitting jacket. Two extra ammo clips were in his left hand pocket, and a large, fighting knife was strapped to his right, lower leg. He'd have that to fall back on if his gun failed. But it wouldn't; it was a good gun, bought for good fun, so long ago. No--not long ago--less than two years it was. Things, so different then. But she'd died; killed when a senseless demonstration turned into an insane riot. They -'d never found out who threw the brick, but with God's help, his bullets would.

Before leaving his dingy room, he checked himself in the mirror for suspicous bulges. None showed; he looked like an average guy in his early twenties. The tight, faded, den-im trousers and worn work shoes would blend in to his propos -ed background, the slums and alley's of America. But first, the street where she'd died--killed--murdered by the animals, she'd wanted to help. He tore his clouding eyes from the mirr -or, lunged through the door, and was on the sidewalk in ten seconds.

"Gonna roam around that part of town
where my true love was found.
But, if they kill me with a stone,
I won't be found alone."

He'd have to hurry; the sooner he got in position, the better. His eye's smarted, he felt like crying--NO! That was over----now it was time to do something about it. He knew where the next march would start, the route, and their destination. He had a roof, all picked out. With luck, he could hit and run;; then live to hit again. Maybe he'd even know when he got the right one. That wasn't too much to ask. The thought pleased him and he hummed:

"So freedom-seekers, now be warned
across this restless land;
a hunter walks among you now,
a lonely, vengeful man."

Walking swiftly, he turned into an all-ey.With his hand inside his jacket caressing the all-powerful automatic, he thought how funny it would be if some thug tried to hold him up. But, nothing could happen to thwart his destiny. This was why he was born. The feeling vibrated through his body like music.

"You've got no cause to worry
if you really would be free;
just march in my direction,
and you'll find real liberty."

He broke into a run now, focussing his eye's on the bottom rung of a rust fire escape He caught it, and pulled himself up easily, re-velling in the strength of his arms and shoul -ders. He stayed outside the balconies, balanc -ing on the rail, and reaching for the next lev-el, so that he gained the roof without passin directly before a window. Then, by leaping an climbing, he made his way into the target area

From his vantage point, he could see th marchers gathering, and the leaders spoutin their one way philosophy.

"Don't tell me, about your noble cause
of fighting to be free.
I only know your noble cause
has finished her and me."

The world would soon discover that he ha a private philosophy. Just as soon as they lin -ed arms and started toward city hall, he'd le 'em know all about it. First the leader, right through the head with two or three hollow point -s. Then take 'em as they come--or go. Mayb one or two would be crazy enough to try an follow him across the rooftops. He grinned a the thought. The wind felt suddenly cold; h touched his, face and was suprised to fint i wet with tears. Snorting in disgust, he settle down to wait.

"My tears will fall upon you now,
these little bits of lead.
Then you'll be cryin' with me,
cryin' teardrops, warm and red."

His musing was interupted by the chantin of approaching marchers. Laying his extra clip on the roof's parapet, he drew his gun an jacked a round into the chamber. They were com

-Continued on next page-

"THE SELF MADE MINUTE MAN continued...

ing, now, like a human train. No--not human --animals; animals only care about themselves, and what they want. Closer now, just a little closer, and he'd take that leaf, fat cat off at the neck.

DON'T DO IT!

He whirled, made dizzy by the effort, & the shock of what he saw.

GIVE ME THAT GUN!

The figure, facing him, was a dazzle of red, white and blue. He couldn't decide if he heard the dialogue, or saw it suspended in the air. The white "A" above the masked giant's eye's tore at his memory. He leaned back a - gainst the waist high parapet, holding the gun before him with both hands.

"No," he wispered, "I can't give you my gun"

THEN UNLOAD IT AND PUT IT AWAY!

The powerful figure's shield seemed to reflect light into his brain. The gun felt hea -vy, his vision blurred.

"I can't. I need it--to shoot--"

EJECT THE CLIP, AND LOCK THE SLIDE BACK, SO WE CAN TALK!

It couldn't be, but it was him. How could it be though? He was never real--ever. Just another make-believe character, preaching justice and winning out over impossible odds. A phony phantom from an innocent and stupid child -hood. It was an illusion! It had to be. But the illusion was striding towards him now; the red jack boots made no sound on the graveled roof!! With a supreme effort, he brought the gun lev - el. The shield leaped into his field of vision and he fired at the star spangled form rushed- forward. The gun clattered to the roof. It's ow -ner, unable to dodge, fell backwards over the low wall. The last thing he saw as he plunged toward the pavement, was a red gauntlet reach - ing for him--too late.

Suicide, the police concluded. But, they could not explain the gun on the roof with the clip ejected, and the slide locked back.

-Bill Cantey -

FANDOM SHOWCASE

DAN CAMPBELL
335 COLUMBUS PL.
LONG BRANCH,
NEW JERSEY, 07740

FS #3 has been out for some time now and copies are going fast. The cost is 35¢ and it features: "The Marvel Mixup" by Ron Liberman; "Sgt. Fury: Falling Into Oblivion?" by Gary Groth; "Captain America Review" by Jonathan Cratty; "Heroic Saga" by Gordon Matthews; "Brave New Worlds" by Wade Hampton and Buz Martin; an Oscar checklist; fanzine reviews; a 5 page LoC section; horror poems by Lewis Saunders; and art by Jim Moberman, Larry Heller, Brad Shtulman, Howard Dreises, Ben Katchor, Craig Battmer, Kevin Richert, Neal Pozner, Bill Loton, and Jack Fetterman. There are 33 pages, 7 of them offset.

FS #4 is now in planning and will cost 35¢. It will feature: A 3 page article on fanzines by Ron Liberman; "Interview with Doc Savage", satire by John Swazey and David Keller; "Marveldom", satire by Dan Campbell; "Starman" by David Keller and Jim Moberman; two chapters of "Heroic Saga" by Gordon Matthews; "Brave New World" (in color) by Wade Hampton, Gordon Matthews, and Buz Martin; an interview with CURT SWAN, Superman artist, from Craig Battmer; and art by Wayne Boslitch and John McLaughlin, as well as the regular artists.

FS #5 won't be out for a while, so don't order it yet, but it will feature: Joe Muscatello and "Brave New Worlds in offset.

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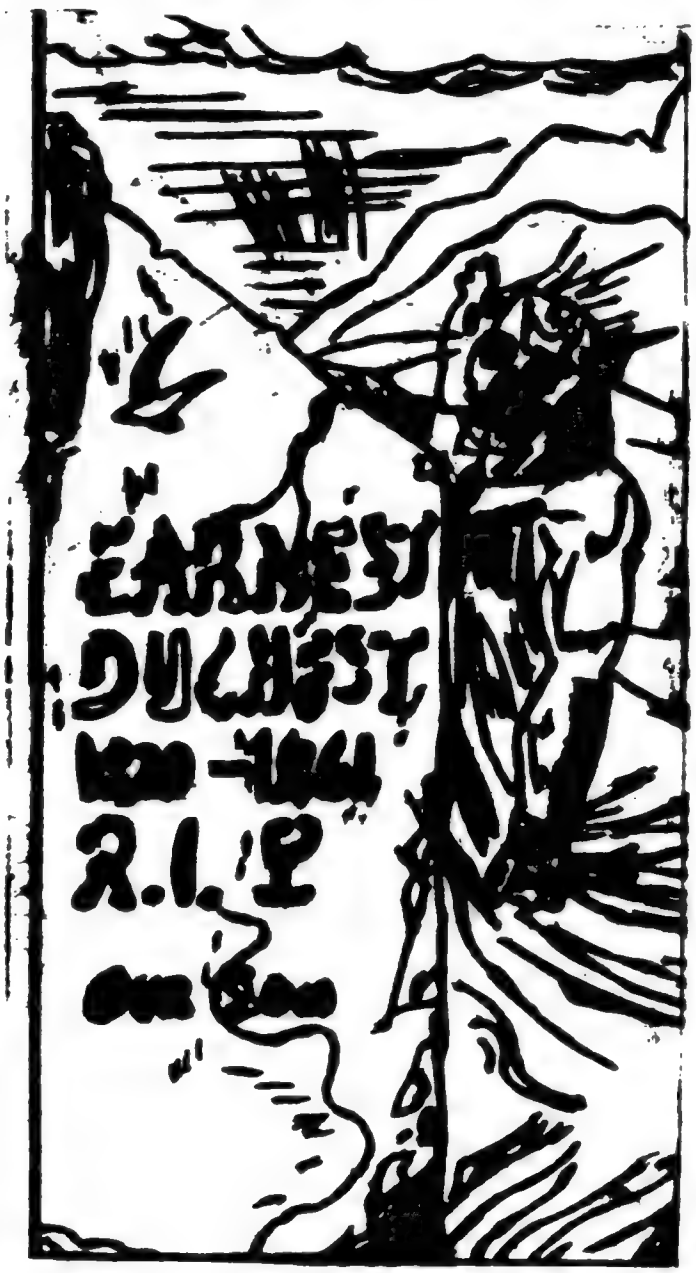
THE N.C.S. REVIEW 4

The N.C.S. REVIEW #4, one of the best photo-offset fanzines today, is now in print. Featured in the NCS Review #4 is:
(1) A beautiful cover of Captain America and eight other Marvel characters by one of the best artists in fandom...Navis Carlisle.
(2) A text story---"THE GHOST!"---featuring my own creation; written by Carlisle.
(3) "Pit of The Dead Thing", a science-fiction story about the evolution of man.
(4) "The old Marvel...Reborn?" An article by Gary Groth going into the history of Marvel covers. Shows the differences and likenesses of todays covers with those of yesteryear.
(5) "The Artists that Build Marvel's House". Another article concerning the artists and artwork at Marvel, but mainly this article is about the change of the artists from one strip to another, and thus down-grading the quality.



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Fantastic Fanletters

F.F. ADOPTS NEW LETTER POLICY!!!

In issue's number's 3,4, and 5, we asked all club members to write an LOC(Letter of Comment) on the previous issue. Most of you did, but wrote it in the middle of a personal letter to the editor. That means that I have to pick out bits and pieces of your letters. PLEASE do not write an LOC in the middle of a personal letter to the editor. Please write L.O.C. on the top of a letter that you would like publish-ed in the FF. This would make things much,much easier on me, and I'd really apreciate it!

If you continue to write LOC's mixed up in the middle of your personal letters, I will have to edit the letter quite a bit, thus chang-ing it around some. If I have to do this, I will send you a duplicate letter of the one that I would like published in the FF and have you approve it.

--Thank you, Gary Groth, editor

Dear Gary:

You have truly acheaved your greatest peak with FF # 6*7.

The Alvin Grinage cover was a great effort by Al and made one of the prettiest covers I have ever seen in Fandom. The reprinted Christ-mas card from STERANKO was fantastic. The other art was great too. This art helped to make your issue one of the better ones I have seen of late.

As for the articles, I especially enjoyed "The Incoherent Kree", as I am a great Mar-vell fan when and if he is drawn good. This article (by Tom Crawford) really was good and I hope you will have future ones by him. I also thoroughly enjoyed the interview with Barry Smith!! It told me a lot of things that I never knew before the interview.The try at Fan Fiction turned out very good too, just don't have too much fiction. All of the other articles were exceptionally good and showed great improvement over past efforts in FF #'s 1 through 5.

You have improved a lot and have the talent working for you to become one of THE BEST 'ZINES IN FANDOM! I hope you won't let me down from these high hopes. Keep up the Fantastic work.

Bestest, (sighned)
Lane Bailey
Asst. editor, SPP
Rt. 1, Box 341
Bluefield, W. Va.
24701

(ARTWISE, FF COULDN'T BE BETTER. THE FANTASTIC FANZINE, POSSIBLY HAS THE GREATEST ART STAFF ANYWHERE. PERSONALLY, WITH THIS ISSUE, I DON'T THINK THAT THE ART CAN BE IMPROVED. "THE IN-COHERENT KREE" SEEMED TO EVERYBODY'S FAVORITE!! AS YOU CAN SEE, WE DO HAVE ANOTHER CONTRIBUTION FROM TOM C.WE'RE LIMITING OUR FAN FICTION TO 3 PIECES AN ISSUE; ABSOLUTLEY NO MORE. I HOPE THAT I DIDN'T LET YOU DOWN WITH THIS ISH.)

Dear Gary:

Congatilations on going offset; I'm really impressed. The artwork, for the most part was terrific. Especially Al Grinage! Only one complaint: not enough "behind the scnes at Marvel" type stuff.

Good Luck,
(sighned)
Neal Christensen
Colonial Gardens
K-24, Poughkeepsie
New York, 12601

(AL GRINAGE IS ONE OF THE MOST TALENTED PEOPLE AROUND. I'M AFRAID THAT I RUINED DAVE COCKRUM'S MARVEL GIRL ILLO ON PAGE 12, THOUGH. I ZIP-A--TONED IT. MOST OF THE SCOOPS WE RECEIVE ARE TOO LATE TO PRINT, BUT WE ALWAYS TRY TO PRINT THEM)

Dear Gary:

The Interview with Barry Smith was too hip as far as I'm concerned. Does he really write like that? Graphic Traffic should be a regular feature, and concentrate on one aspect of a series. The Comic Heroine brought up some interesting points, and the comic companies should take note. "The Incoherent Kree" retold what Captain Marvel's letters pages have been saying for some time, but did present the inconsistencies more clearly. Ergo for Galactus."The Land Of The Seven was much too short for an introduct-ory Chapter; my feeling's on length can be found in "The Search."

(signed)
Robert Kowalski
3872 Garvin Street
Detroit, Michigan
48212

(YES, BARRY CERTAINLY DOES WRITE LIKE THAT AND I THOUGHT IT GAVE THE INTERVIEW A TINGE OF UN-IQUENESS. WE'LL TRY TO HAVE GRAPHIC TRAFFIC AS A REGULAR FEATURE. FAN REACTION SEEMS TO AGREE WITH YOU ON THE LENGTH OF THE SEARCH.)

-Continued on next page-

Dear Crew (i.e. Gary):

Thanks a Hulk for the latest issue of your fanzine. Not much time for Fanzine comment just now--writing two extra books this month (HULK and CAPT. MARVEL) for a total of seven has left me a bit drained.

In connection with the "Kree Incoherency/Inconsistency" piece, though, I thought I should mention that the issue of CM out in July will see such an amazing change in the good captain--and not just costume either, as that will show up a month earlier--that they-'ll virtually wipe clean what has become a rather soggy and murky slate. I hope the read-ers will like the idea that emerges with that issue, which was a recent Saturday morning inspiration of mine, worked out in pain-staking detail with the artist, (one Gil Kane inked by Dan Adkins). We think the result is one of the better comics Marvel's put out.... and we're wondering if anyone else out there will share our own predictions.

By the time this could be printed, the book will virtually be on sale—in many places ....so I can tell you that Mar-Vell's -Kree background in that issue (and, with then-scrip-ter Archie Goodwin's help, in the previous issue) will be almost completely negated..... and he will be to all intents and purposes a new and (we think) better character.

Cordially,

Roy Thomas

ROY THOMAS
ASSOCIATE EDITOR

(THANX FOR THE MANY SCOOPS; I ONLY HOPE THAT THIS ISSUE COMES OUT SOON ENOUGH FOR THEM TO BE EFFECTIVE. WE HOPE THAT YOU ENJOYED LAST IS AND HOPE YOU ENJOY THIS LONGER AND BETTER ONE JUST AS MUCH)

Dear Gary:

After reading FF #'s 1 through 6, I knew I had to write you and tell you how much I enjoyed them! I think that FF is one of the best zines I've ever read, and I'm glad to have a ten issue subscription. When these issues came to me, there was a short note enclosed. As a Post Scipt you asked if I would become a mem-ber. I was about ready to join, when I finished reading the zines; but then I became confus-ed. In #'s 1 through 5 you talked about the FFFF and in # 6*7 you mention the IOCC. Which (or both) do you want me to join? Was the FFF F discontinued and replaced by the IOCC or are they both in existance? Please send me detailed information on how to join (both of them that is) and I will reply immediatley with an ap-lication for mem-bership (to both)

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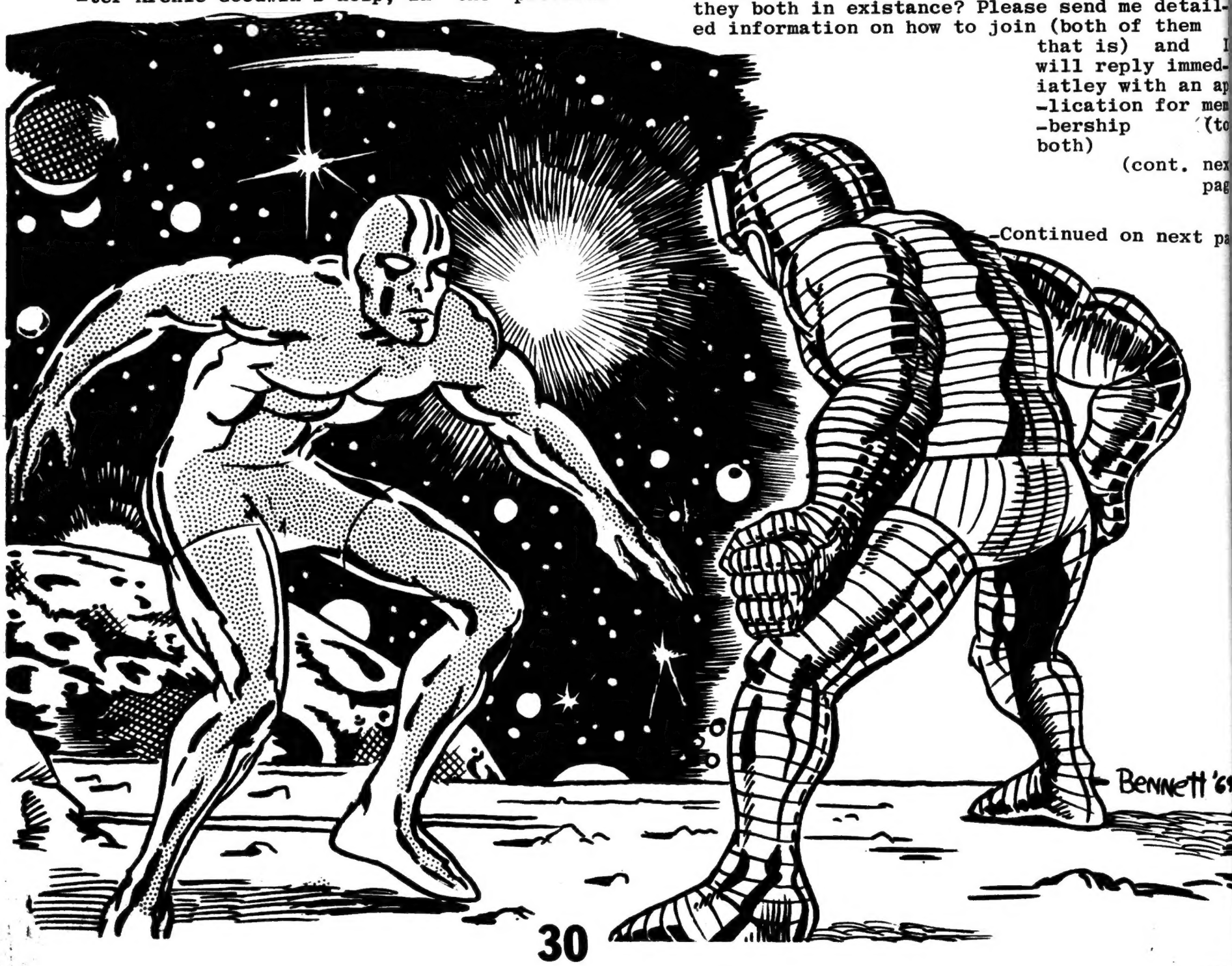

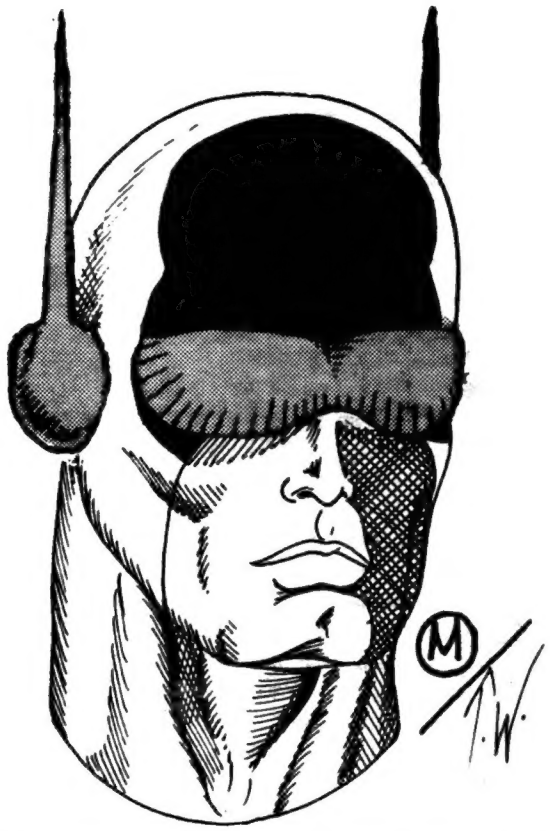

FANTASTIC FANLETTERS continued....

Thank You,
(signed)
Gary Spiewak
42 Malvern Dr.
Clark, N.J.
07066

(MANY FANS HAVE ASKED US THE SAME QUESTION, GARY. HERE'S HOW IT GOES: THE MEMBERSHIP FEE THAT I WAS REFERRING TO WAS THE 30¢. I HAVE -'NT BEEN STRESSING MEMBERSHIPS, BUT THE FF-'s REGULAR PRICE IS 30¢ TO MEMBERS AND 40¢ TO NON-MEMBERS. SO ALL YOU HAVE TO DO IS SEND IN 30¢ AND YOU CAN GET FF FOR THE MEMBERSHIP PRICE OF 30¢ INSTEAD OF THE NON-MEMBERSHIP PRICE OF 40¢. THE FFFF IS ONE OF THE FANTAS -TIC FANZINE'S EARLIEST INOVATIONS. IT COSTS 50¢ TO JOIN; YOU WILL RECEIVE A 6 MONTH SUB -SCRIPTION TO THE BOMBSHELL BULLETIN, A XEROX NEWSLETTER DEDICATED TO MARVEL. YOU"LL ALSO RECEIVE A 6 MONTH SUBSCRIPTION TO "THE HORROR" A XEROX AMETUER COMIC STRIP. NOW THE IOCC IS JUST AN EXPERIMENTAL CLUB, NOT YET FORMED!!!! WE MENTIONED IT IN FF 6*7 JUST TO GET YOUR OPINION OF STARTING SUCH A CLUB. HOPE I'VE CLEARED IT UP...)

Dear Gary:

...Now to your zine. The cover was good as Al usually comes up with a good looking piece of work. Some of the interior work was bad, though and a waste and misuse of zip-a-tone, like on pages 8,9, and 11. Mostly from O'Neal, I'm afraid. Dave Cockrum and Al Grin-age know how to use shading material to a good effect, though.

Interviews seem to be the thing in Mar-vel fandom, but I must say your's was fairly good, and I'd like for you to keep them come-ing, especially good interviews with little -known pro's. Barry Smith was a good choice.

So, Mark Evanier, you have a Smith-Cor-ona too, huh? What kind? Mine's a small super-sterling, a blue green. (Sorry about this Gary. My fannish self got all caught up.)

I didn't really love Daredevil's # 10- 11 by Wood. The story had a plot, sure, but the old formula mystery plot. It would have fit ' well with Batman, but it wasn't made for DD, & that was the only story of it's kind DD ever had. My favorites were 12-14 with Ka-Zar and the Plunderer. That's the kind of plot I like to read, not the old formula, "who's the bad-guy" plot. What's more, Romita was my favorite artist on DD; except for Wood in # 8 and 9. Es-pecially # 9.

Good article on the Kree by Tom. However, you must give Stan and the gang enough artistic licience to have the Kree able to travel extrem -ely fast. As for the numbers quoted; Arnie has an especially bad habit (as do most DC writers at one time or another) of picking particulars at random to make it look good without thinking about it. The other goofs are along the same line in that Arnie didn't take time to take the whole matter (from the facts established) into mind and think it out, but just wrote what came natural. Mr. Drake isn't the best writer of long-established heroes with big backgrounds for him to try to learn.

Not a bad article on Galactus too, Mike!! However, Galactus does not get that much more powerful when he takes in energy; he does it as we would eat. He might get weaker from not eat-ing, but he doesn't and isn't getting more pow-erful, so Odin need not worry. However, you did -n't take time ti figure in a half dozen more of Stan's "all powerfuls..."

Overall, you have avery good zine there... better than I expected even. I suggest that you send it around to a few dozen top fans, and get their comments and help and you will have a top rated zine, recognized by all! Ad a lettercol too, a discussion type, (like will be in COMIC-OLIGY # 3). This brings the reader closer to the fanzine.

See ya,
(signed)
Doug Fratz
R.R. # 1
Accident,
MD. 21520

(THANKS FOR THE LONG LOC, DOUG. I STILL DON'T THINK THAT YOU GAVE MUCH OF AN EXCUSE TO ARNIES MANY MISTAKES. HE SHOULD HAVE RESEARCHED MORE CAREFULLY. PERSONALLY, I DID LIKE DD'S # 10 & 11 AND HOPE THEY HAVE MORE OF THE SAME. I'D LIKE TO SEE HOW A DISCUSSION TYPE COLUMN WILL WORK OUT IN OTHER ZINES BEFORE MAKING MY FINAL DE -CISION ABOUT HAVING ONE IN THE FF. BY THE WAY, DOUGS OWN ZINE, COMICOLIGY CAN BE ORDERED FOR 40¢ FROM HIS HOME ADDRESS. LATEST ISH OUT IS 3)

Dear Gary:

I'll get right into commenting on FF 6*7: For one thing; the art has improved, (what with work by Grinage, Cockrum, O'Neal and Cornell..) how can you go wrong??? I left out Pat Salter because his pic was a swipe, and artists that swipe generally give an impression that they ar -en't original. Club Memo's, (a very good name by the way) has potential to becoming -another YSG "Club News" page. The Search was so-so. I don't care much for ama-stories, however Robert Kowalski did a nice job.

Sincerely, (signed)
Max Gottfried
3023 Mathews Ave.
Bronx, N.Y. 10467

(MAX, SORRY THAT I CUT YOUR LETTER IN HALF....)